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## METROPOLITAN ACCEPTS CADMAN'S "SHANEWIS"

Gatti-Casazza Finally Announces His 1917-18 Plans

General Manager Giulio Gatti-Casazza of the Metropolitan Opera Company announces that the season will begin on Monday evening November 12.

The following novelties are listed for production: "Shanewis" ("The Robin Woman") an opera in English in two scenes, libretto by Nelle Richmond Eberhart, music by Charles Wakefield Cadman.

"The Dance of the Place Congo," a ballet-pantomime descriptive of life in old New Orleans, music by Henry F. Gilbert.

"Lodoletta" (in Italian) opera in three acts, libretto by C. Forzano (based on Ouida's romance "Two Little Wooden Shoes") music by Pietro Mascagni. This opera had its première in Rome last season.

"Marouf, the Wooden-shoemaker of Cairo" (in French) opera in five scenes, libretto by Lucien Nepoty (based on the Arabian Nights), music by Henri Rabaud, conductor at the Opéra, Paris.

"Die heilige Elizabeth" (in German) opera in five scenes, libretto by Raquette, music by Franz Liszt.

"Le Coq d'Or" (in French) opera-pantomime in three acts, libretto by V. Billsky (after a fantastic poem by Pushkin) music by N. Rimsky-Korsakoff.

In addition Mr. Gatti-Casazza announces the following revivals:

In Italian: "L'Amore dei tre Re" by Montemezzi; "La Figlia del Reggimento" by Donizetti; and "I Puritani" by Bellini; in French: "Faust" by Gounod and "Le Prophète" by Meyerbeer.

Olive Fremstad will rejoin the company, John McCormack will appear in a limited number of performances as guest artist, and special emphasis is laid on the fact that both Enrico Caruso and Geraldine Farrar will be with the company for the entire season.

New artists have been engaged by Mr. Gatti-Casazza as follows: Florence Easton, American soprano, formerly of Covent Garden Opera, London and the Chicago Opera Company; May Peterson, American soprano from the Opéra Comique, Paris; and the young American sopranos, Helen Kanders, formerly of the opera of Brussels and Strassburg, Marie Conde and Ruth Miller.

Julia Claussen, Scandinavian mezzo-soprano, formerly of Covent Garden, London and of the Chicago Opera Company; Cecil Arden, young American mezzo-soprano.

The new male singers include Hipolito Lazaro, Spanish tenor, formerly of the Scala, of Milan, Colon, of Buenos Ayres, and Royal Opera, of Madrid; Vincente Ballister, Spanish baritone; Thomas Chalmers, American baritone, formerly of the Boston Opera Company; Josef Groenen, Dutch baritone, from the Royal Opera of Amsterdam; José Mardones, Spanish bass-baritone, formerly of the Boston Opera Company.

Pierre Monteux and Roberto Moranzoni will join the forces as conductors, and to the stage personnel will be added Richard Ordynski, director, and Armando Agnini, stage manager for the Italian repertoire. Wilfred Pelletier will be an assistant conductor. Adolf Bolm also well known here has been engaged as a special stage manager and ballet master for the Russian opera-pantomime "Le Coq d'Or."

The management announces that, although it has owned for some time the exclusive American rights for the production of "La Rondine," the new opera of Puccini, it is doubtful if the work can be given this season owing to difficulties due to the present state of war.

Artists retained for the season are as follows:

Sopranos: Frances Alda, Maria Barrientos, Anna Case, Vera Curtis, Minnie Egner, Alice Eversman, Geraldine Farrar, Rita Fornia, Mabel Garrison, Frieda Hempel, Melanie Kurt, Edith Mason, Claudia Muzio, Marie Rap-pold, Lenora Sparkes, Marie Sundelius, Marie Tiffany.

Mezzo-sopranos and Contraltos: Emma Bornigaglia, Sophie Braslau, Raymonde Delaunois, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Florence Mulford, Margaret Ober, Flora Perini, Lila Robeson.

Tenors: Paul Althouse, Pietro Audisio, Angelo Bada, Julius Bayer, Max Bloch, Luca Botta, Fernando Carpi, Enrico Caruso, Riccardo Martin, Giovanni Martinelli, Albert Reiss, Johannes Sembach, Jacques Urieux.

Baritones: Pasquale Amato, Giuseppe de Luca, Mario Laurenti, Robert Leonhardt, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Herman Weil, Clarence Whitehill. Basses: Carl Braun, Adamo Didur, Pompilio Malatesta, Giulio Rossi, Leon Rothier, Basil Ruysdael, Andres de Seguro, Henri Scott.

Conductors: Artur Bodanzky, Richard Hageman, Genaro Papi, Adolf Rothmeyer.

Assistant conductors: Giuseppe Bamboscheck, Paul Eisler, Salvatore Fucito, Francesco Romei, Hans Steiner, Willy Tyroler.

Chorus Master, Giulio Setti; Technical Director, Edward Siedle; Stage Manager, Jan Heythekker; Assistant Stage Managers, Lodovico Viviani, Oscar Sanné; Ballet Masters, Pauline Verhoeven and Ottokar Bartik; Première Danseuse, Rosina Galli; Premier Danseur, Giuseppe Bonfiglio; Solo Danseuse, Queenie Smith.

Beside the operatic novelties and revivals above announced, the season's repertoire will consist of works chosen from the following:

Beethoven's "Fidelio;" Borodin's "Prince Igor;" Bizet's "Carmen" and "Les Pecheurs de Perles;" Donizetti's "L'Elisir d'Amore" and "Lucia di Lammermoor;" De Koven's "The Canterbury Pilgrims;" Delibes' "Lakmé;" Flo-

tow's "Marta;" Giordano's "Madame Sans-Gêne," Gounod's "Faust;" Gluck's "Orfeo ed Euridice;" Leoncavallo's "Pagliacci;" Leon's "L'Oracolo;" Mascagni's "Cavalleria Rusticana" and "Iris;" Massenet's "Manon" and "Thais;" Meyerbeer's "Les Huguenots;" Montemezzi's "L'Amore dei tre Re;" Moussorgsky's "Boris Godunoff;" Mozart's "Le Nozze di Figaro;" Ponchielli's "La Gioconda;" Puccini's "La Bohème," "Madama Butterfly," "Manon Lescaut," and "Tosca;" Rossini's "Il Barbiere di Siviglia;" Saint Saëns' "Samson et Dalila;" Verdi's "Aida," "Un Ballo in Maschera," "Il Trovatore," "Rigoletto," and "La Traviata;" Wagner's "Lohengrin," "Tannhäuser," "Tristan und Isolde;" "Die Meistersinger," "Parsifal," "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung;" Wolf-Ferrari's "Il Segreto di Suzanna;" and Zandonai's "Francesca da Rimini."

## PADEREWSKI'S TOUR CANCELLED

Ignatz Paderewski, the pianist, now in California, suddenly telegraphed last week to his manager, C. A. Ellis, of Boston, instructing him to cancel all Paderewski bookings for the season 1917-18, including the appearances in the United States, West Indies, Central America, etc. The pianist gave no reason for his action except the fact that it is necessary for him to go to his native Poland as soon as possible. His friends view this intention with some concern, as Paderewski's attitude in war matters has not been such as to endear him to the Germans, who now occupy Poland. It is possible that some of his property there has become endangered since the capture of the country. It is known that Paderewski is the owner of a hotel in Warsaw and also has other real estate holdings in that city.

## ALMA GLUCK WILL HELP RED CROSS

Soprano Promises \$25,000 From Profits for War Fund

Out of the profits from this season's concert tour, Alma Gluck, the noted soprano, will give a sum not less than \$25,000 to the American Red Cross. The promised contribution places Mme. Gluck in the front rank of the artists helping the Red Cross. It is expected that a number of others will follow her example.

Mme. Gluck's season has been completely booked for the last three months, and she did not have an open date at the time she made her offer to the Red Cross. The tour will begin October 4, in Scranton, Pa. From Scranton she will go to Butte, Mont., where she will sing on October 19, appearing on the Pacific Coast until the early part of December.

## Boston Symphony to Make Victor Records

During the first part of the month of October, the entire Boston Symphony Orchestra, with Dr. Carl Muck conducting, will visit the Camden, N. J., laboratory of the Victor Talking Machine Company to make Victor records. This will be the first time that the playing of the famous orchestra has ever been recorded.

## Mme. Melba En Route to America

Manager C. A. Ellis, of Boston, has received a cable from Mme. Melba which indicates that she is now on the Pacific en route to San Francisco. She is expected in Chicago during the early part of next month.

## Mary Garden Here

Mary Garden, the operatic soprano, arrived in New York from Paris last week. She will fulfill an engagement in this country to act in a moving picture of "Thais."

## Sousa's Band Not to Disband

It turns out after all, and it is very good news, that Sousa's Band will not be discontinued permanently. The popular composer and bandmaster announces that at the end of the war he will reorganize his aggregation of instrumentalists. In the meantime, it is understood that Lieutenant Sousa has left Chicago, at the head of his new marine band of 250 musicians, for an "unknown place."

## Theo Karle Marries in Seattle

Theo Karle, the tenor, sang in his home town of Seattle, on Wednesday, September 5. It is nothing unusual for Mr. Karle to have a concert date, but he had another date on that same Wednesday, one that does not come along every few days, or weeks, or months, or even years. In the morning he was united in matrimony to Lenore Christoff also of Seattle.

## Elfreda Koemmenich Weds

Announcement has been made of the marriage of Elfreda Johanna Koemmenich, daughter of Louis Koemmenich, the well known New York conductor, to Robert Johan Collin. The ceremony took place in New York City on August 17.

## CONCERT TICKETS TO PAY WAR TAXES

Revenue Measure to Raise \$18,000,000 From Theatre and Concert Audiences

On November 1 a war tax on theatre tickets is to go into effect. The MUSICAL COURIER has been asked frequently whether this measure extends also to concert halls and musical entertainments. Through its solicitor, Edward A. Alexander, this paper has made an investigation of the terms, provisions and possibilities of the ticket taxation law, and Mr. Alexander reports as follows:

To the Musical Courier:

Pursuant to your request for an opinion concerning whether the Revenue Act, to defray war expenses, in its present form, as adopted by the United States Senate, covers a charge or tax on concert tickets, I beg to advise you that it clearly does.

Title VII of the proposed act to provide revenue to defray war expenses, and for other purposes, in its present form, as passed by the United States Senate, reads as follows:

### TITLE VII.—WAR TAX ON ADMISSIONS.

Section 700. That from and after the first day of November, nineteen hundred and seventeen, there shall be levied, assessed, collected, and paid (a) a tax of one cent for each ten cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person making such payment: Provided, That the tax on admission of children where an admission charge for such children is made shall in every case be one cent; and (b) a tax of one cent for each ten cents or fraction thereof paid for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly, or in part, included in the price paid for refreshment, service, or merchandise, such tax to be paid by the person paying for such refreshment, service or merchandise; and, in addition to the above, (c) upon tickets of admission to theatres, operas, and other places of amusement, sold at newsstands, hotels, and places other than the ticket offices of such theatres, operas, or other places of amusement, at not to exceed 50 cents, in excess of the sum of the established price therefor at such ticket offices plus the amount of any tax imposed under clause (a) of this section, a tax equivalent to five per centum of the amount of such excess. In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement, there shall be levied, assessed, collected, and paid a tax equivalent to ten per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is five cents, or in the case of moving picture shows and outdoor general amusement parks, main gates, shows and rides therein, the maximum charge for admission to which is 25 cents.

No tax shall be levied under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, or admissions to agricultural fairs, nor in respect to admissions to bona fide Chautauquas and lyceum courses which are contracted for and guaranteed by local companies, associations, or individuals.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

Section 701. That every person, corporation, partnership, or association receiving any payments for such admission shall collect the amount of the tax imposed by section seven hundred from the person making such payments, and shall make returns and payments of the amounts so collected, at the same time and in the same manner as provided in section five hundred and three of this act. Every person, corporation, partnership, or association, liable to the tax imposed by subdivision (c) or (d) of section seven hundred, shall make monthly returns under oath in duplicate and pay the tax imposed by such subdivisions to the collector of internal revenue for the district in which is located the principal place of business. Such returns shall contain such information and be made at such times and in such manner as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulation prescribe.

There appears to be an exception in the case of concerts which inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations, or admissions to agricultural fairs, and in the case of bona fide Chautauquas and lyceum courses which are contracted for and guaranteed by local companies, associations or individuals.

Otherwise the act, as it now stands, covers the cases of admissions to concert performances as well as to those of other places of amusement. Very truly yours,

EDWARD A. ALEXANDER.

## Jadlowker for Chicago

The MUSICAL COURIER learns that the Chicago Opera Association has a contract with the Russian tenor, Herman Jadlowker, who has been singing at the Royal Opera in Berlin until the spring of this year. Jadlowker was formerly with the Metropolitan, where his work was regarded with much favor by press and public alike. It is understood that the British Government was unwilling to allow the passage of Jadlowker, who has been in Germany for many years, so as to allow him to appear in Chicago the coming season, but it is expected he will be seen there during the season 1918-19.

## Alice Nielsen Opens

Alice Nielsen opened her season as the star of "Kitty Darlin'," a new light opera, in Buffalo, N. Y., last week, and scored a pronounced success through her fine singing, her charm of personality, and her finished acting. The music of the new piece is by Rudolph Friml, and the critics praise it highly for its grace and its melodiousness. "Kitty Darlin'" will have a New York opening very shortly.



## NEW YORK PHILHARMONIC TO PLAY ORNSTEIN WORKS

Pianist Will Visit Pacific Coast for First Time

Leo Ornstein's compositions which have been accepted by Josef Stransky for performance with the New York Philharmonic Orchestra, the composer's first orchestral works and completed only a couple of weeks ago, are the "March Funebre" from his "Dwarf Suite," which latter was originally written for piano, and "A la Chinoise"—a sketch of Chinese life.

Mr. Ornstein has been engaged by the Chicago Philharmonic Orchestra, Arthur C. Dunham, conductor, as soloist for December 23, and for his first appearance in Seattle, as soloist with the Seattle Symphony Orchestra, John M. Spargur, conductor, for December 7.

Mr. Ornstein will make his first appearance in Greater New York as soloist with the Choral Art Club of Brooklyn, at the Academy of Music, on December 20, and will play his first recital of the season at Aeolian Hall, on January 15, 1918. His initial appearance on the Pacific Coast, under the management of Frank W. Healy, will take place at Scottish Rite Auditorium, San Francisco, on October 31, when he will play a program of compositions by Ravel and Chopin, only. He will play the same program at his initial appearance in Los Angeles, under the management of L. E. Behymer, on November 10.

At his second appearances in San Francisco and Los Angeles, and at his appearances in Sacramento, San Diego, Santa Barbara and other cities Mr. Ornstein will play the following program:

Prelude, fugue and variation	César Franck
Sonata, op. 37 ("Appassionata")	Beethoven
Poeme, op. 21, No. 1	Scriabin
Guirlandes, op. 73, No. 1	Scriabin
Irish Keel	Cyril Scott
Dance Negre	Cyril Scott
Evocation	Albeniz
Fête Dieu à Seville	Albeniz
Funeral March	Ornstein
A la Chinoise	Ornstein
Berceuse	Chopin
Valse, A flat major, op.	Chopin
Mazurka, B flat minor	Chopin
Ballade, F minor	Chopin
Arabesque, A major	Debussy
The Garden in the Rain	Debussy
Lichestrum	Liszt
Wedding March and Dance of the Elves	Mendelssohn-Liszt

### Well Known Soloists Chosen

For St. Louis "Elijah"

St. Louis, Mo., September 9, 1917.

Frederick Fischer has just returned from New York, where he succeeded in completing arrangements for his soloists for the performance of Mendelssohn's "Elijah," which will take place Monday night, September 17, at the Municipal Theatre.

The quartet he procured is a splendid indication of the high musical standard on which all of Mr. Fischer's undertakings are invariably based. His soloists include Olive Kline and Lily Hartwig, sopranos; Merle Alcock, contralto; Forest Lamont, tenor; Louis Templeman, baritone, and Clarence Whitehill, bass-baritone. The quartet will paint tone pictures on an effective background of a chorus of 250 voices—the St. Louis Pageant Choral Society, trained by Mr. Fischer—and an orchestra of sixty men.

St. Louis will welcome the opportunity of hearing again

### Bancroft Hotel Comforts Add to the Success of Worcester Music Festivals

Acting upon the supposition that in order to get the best out of life people must be housed and fed properly, with everything to make them comfortable, the beautiful Bancroft Hotel was established in Worcester, Mass. Since its opening in 1913, just 200 years after the permanent settling of the city under its present name, which means "War Castle," this hostelry has followed consistently the policy of making the guests feel that the Bancroft is something more than merely a hotel. From the moment one enters the foyer, with its floor clock (one always enters and leaves on time), the spirit of cordial hospitality is evident. The bedrooms are unusually comfortable and the dining rooms beautiful, where an excellent cuisine adds to the general enjoyment.

It cost a million dollars to build the Bancroft, but within

Mr. Lamont, whose recent work in "Pagliacci" here won him distinction.

A great deal of interest is being shown, not only in St. Louis but in surrounding towns, and everything points to a highly successful performance.

In striking contrast to the initial performance, the Tuesday night offering will be a miscellaneous program, comprehensive enough to meet all desires. The program for the second evening follows, with possibly a few minor changes:

Overture, "Phedre" (Massenet), orchestra; "Unfold Ye Portals Everlasting," "The Redemption" (Gounod), soprano, chorus and orchestra; "Improvisation," "Andres Chenier" (Giordano), Forest Lamont; "At the Cloister Gate" (Grieg), female chorus with soprano and contralto soli; two community choruses: "America," "Way Down Upon the Suwannee River"; "The Heavens Are Telling," "The Creation" (Haydn), chorus; Norwegian Carnival (Svendsen), orchestra; "Shadow Song," "Dinorah" (Meyerbeer), Olive Kline; two Shakespeare choruses: "Sigh No More, Ladies" (Sir Henry Bishop), "Wedding Is Great Juno's Crown" (Tours), "O Don Fatale," "Don Carlos" (Verdi), Merle Alcock; "Spinning Song," "Flying Dutchman" (Wagner), "Wotan's Farewell and Magic Fire Scene," "Die Walküre" (Wagner), Clarence Whitehill; "The King's Prayer" and finale, first act "Lohengrin" (Wagner).

Z. W. B.

### Two Artist Friends

The accompanying artistic snapshot was taken by Hermann Irion, and is a very effective picturization of his wife, Yolanda Mero and Melanie Kurt, at the country resi-



MME. MERÖ AND MME. KURT.

dence of Mr. and Mrs. Irion at New City, N. Y., a few weeks ago while Mme. Kurt was there on a visit. From the expression on the faces of the two artists, it would appear that the Irion home is a place where comfort and contentment reign.

### Victor Harris Resumes Teaching

After a very enjoyable four months' holiday spent at his country home at Easthampton, L. I., Victor Harris will return to New York and resume his teaching at his studio, 140 West Fifty-seventh street, Monday, October 1.

### Plans for Worcester Music Festival Complete

All plans have been completed for the sixtieth Worcester Music Festival, which will take place in Mechanics' Hall, Worcester, Mass., from October 1 to 5. Great interest centers about the annual event, as is shown by the following excerpt from the Boston Post:

The board of management has been planning for many months to make this anniversary year memorable. With this end in view, Henry Hadley was commissioned to write a choral work for this festival, and selected for the text the "Ode to Music" by Dr. Henry Van Dyke, who has added a new strophe called "War," especially for the festival. The new work will be given its first performance on Thursday of festival week, and will be conducted by the composer. To make the evening still more a composer's night, Percy Grainger's "Song of Democracy" will be presented for the first time.

The festival will be conducted by Dr. Arthur Mees, with Thaddeus Rich, concert master of the Philadelphia Orchestra, as associate conductor. The orchestra will be composed of sixty of the best players of the Philadelphia Orchestra.

President Arthur J. Bassett has engaged the following artists: Louise Homer, contralto; Marcella Craft, soprano; Theo. Karle, tenor; Arthur Hackett, tenor; Olga Samaroff, pianist; Thaddeus Rich, violinist; Wadsworth Provan, baritone; Margaret Abbott, contralto; Albert Edmund Brown, bass; Inez Barbour, soprano; Hans Kindler, cellist, and Vernon D'Arnalle, bass.

The choral work chosen for repetition is Saint-Saëns' "Samson and Delilah," which will be given Wednesday night, the soloists including Mme. Homer. The assisting soloists at the orchestral concerts will be Miss Abbott and Thaddeus Rich on Thursday afternoon, and Mme. Samaroff on Friday afternoon. The artists who will appear on the artists' night program Friday evening, are Homer, Craft, Karle and Kindler.

### Daniel Sullivan to Open a Studio in New York

The announcement made by Daniel Sullivan that October 1 he will open his vocal studios in the Walpole, 43 East Twenty-fifth street, New York, is of real interest to music lovers of New York and to those who are interested in the vocal and musical education of the thousands of young men and women whose ambition to learn the vocal art brings them to New York.

Gifted with an exceptional bass voice, while studying medicine at the Harvard Medical School, Daniel Sullivan has devoted a great deal of his time to the study of music and the cultivation of his voice. He studied for several years with the late Signor Agostino Rotoli, the famous coach of such artists as Melba, Nordica, Plançon and the De Reszkés.

While practising medicine in Boston, Dr. Sullivan undertook a serious scientific study of the formation of the vocal organs and the mechanism of singing. He took courses of instruction from the greatest foreign and American masters and succeeded in working out a medical-scientific method of voice placing and voice production.

A number of prominent musicians and singers already have visited Dr. Sullivan's studios and expressed themselves most enthusiastically on the subject of his method.

### Robert Braine in New York

Robert Braine, the brilliant young pianist and accompanist, expects to be in New York this season and will devote his time to coaching and concert work. Mr. Braine has been well and favorably known as a pianist and accompanist of worth for the past two seasons. Among the artists he has played for are Anna Fitzu, Leonora Sparks, Maud Allan and Saramé Reynolds. Mr. Braine has just completed a successful two weeks' engagement as accompanist and soloist with the Mme. Sarah Bernhardt Company at the Knickerbocker Theatre, accompanying Idella Patterson, Jean Cooper, Florence Harde-man and Rome Fenton.

the space of four years it has repaid its owner to the last penny, with the good wishes of those whose stay in Worcester has been made pleasanter by reason of its existence.

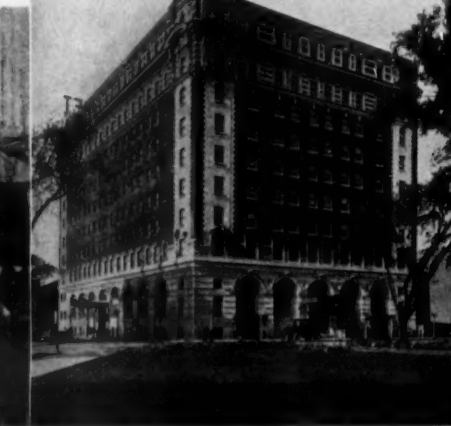
During the annual music festival held in that city each fall the Bancroft has therefore added very materially to the success of the festivals. Before the erection of the hotel, it is not exaggerating one particle to state that many people journeyed back and forth each day from Boston; but now the festival people have been provided with practically "all the comforts of home" in the erection of the

Bancroft Hotel. However, there is still one blot on Worcester's escutcheon—it has as yet no hall or auditorium worthy of the performance of such splendid musical offerings as those the festival offers. With a hotel of the standard of excellence such as the Bancroft as an example of civic pride, it would hardly seem necessary to point out to Worcester that its auditorium facilities are entirely unworthy of the festival itself, and a source of disappointment to many of the visitors attracted to the city through the yearly musical event. According to its own statement that Worcester enjoys "unlimited credit," it is to be hoped that ere long this condition will be righted.

Meanwhile the Bancroft stands in Worcester as an example of the finest achievement in its line. From Manager Charles Averill down to the busy bellhops each member of the huge working force is anxious to maintain the high standard and is bending every effort in that direction. How far they succeed every visitor at the Bancroft knows!

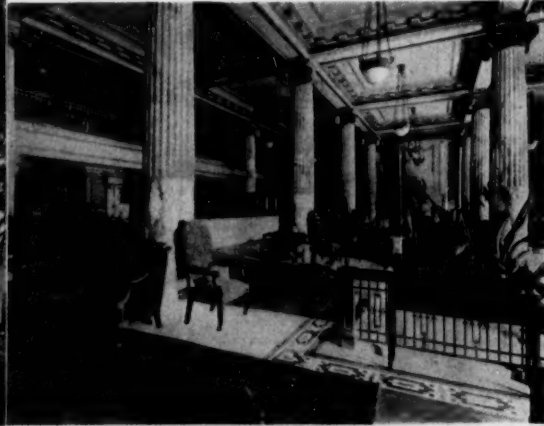


The floor clock.



SCENES AT THE BANCROFT HOTEL, WORCESTER, MASS.

The hotel.



The foyer.



### Interesting Facts About the Bel Canto School of Singing

"There is no method of singing," began Nino Tetamo, the well known Italian maestro, when asked to speak about that subject. "There is, however, a school—école, as one would say in French—of singing, and that is the bel canto. A person must have a good voice before a teacher can make a singer of him. And a good teacher must be a composer also. The great trouble at the present time is, that no real good music is being written for bel canto singers. Perhaps the reason for this is that the people of this generation are too nervous and are not satisfied unless they are constantly changing.

#### Modern Music Will Drop Into Oblivion

The modern music, I believe, will drop into oblivion after a time, while works of former composers, who wrote for the bel canto singers, will live on through the centuries. Rossini was the greatest teacher of that school because he was a composer. On the other hand, Wagner remarked once to Marchesi that the human voice was only an instrument, and when he wrote a number for orchestra and soprano he did not consider the voice as being apart from the orchestra. In that he was wrong! The human voice is not like an instrument, although there are many who agree with Wagner on that point.

"Have you any special method of having your pupils breathe?"

#### Breathe Unconsciously

"You don't have any special way of going to sleep, have you?" One could readily see that the question amused the maestro very much. "No, I simply tell them to breathe as they always do—unconsciously. After a while, they will learn to know just when to take a pause, and take it correctly. Just as the poets know when to pause at the end of a line and complete the thought, or a musician, working over some new score, knows where to put a rest and where not. The majority of teachers, as well as pupils, have one serious trouble, and that is that they cannot wait for things to come around naturally. They force the pupil ahead before he is ready.

#### Two Registers

There are not three registers. Only two—chest and falsetto. Teachers as a rule spend so much time develop-

ing the chest or falsetto that the process almost always results in the dreaded break in the voice. The bel canto school, as every one knows, serves to unite these two registers. If I have a chest voice, I feel it my duty to exercise that voice, and not insist upon raising it before I can truthfully say that it is a higher voice.

#### Broken Voices

"As a general rule, you will find that the most broken voices are found among the contraltos. Contraltos are by far the most difficult to train. The modern compositions are not suited to contraltos, but more to mezzo-sopranos. In teaching, I make it a rule to make my pupils work over the old Rossini and Verdi arias—those written correctly for the voice—and when they master them, I feel that they can take up the more modern ones without endangering their voices. To study the modern ones first, and then undertake the old Italian arias, would be utterly fruitless."

Maestro Tetamo is a man of alert intelligence, who has a direct way of explaining his principles—a way that gives one the impression that he knows what he is talking about.



MAESTRO TETAMO AND HIS TWO LITTLE DAUGHTERS,  
ELVIE AND NINA.

Elvie, the taller of the two, has already shown signs of having inherited her father's talent, and he says that one day she will no doubt become a singer also.

Rosalie Day, a young contralto with a voice of beautiful timbre and color, sang for the writer "A quel Giorno," aria for contralto, from Rossini's "Semiramide," in a manner that bespoke splendid training and coaching. Miss Day explained that although she had been ill for several months, singing every day had not weakened her at all. In fact, bel canto preserves the voice.

That it takes fully six years to make a professional singer for either opera or concert work, considering, of course, repertoire, is this teacher's firm belief. And even after one becomes a full fledged singer, he must work as diligently every day as he did before he made his debut.

Maestro Tetamo's studio is at 125 East Thirty-seventh street (northeast corner of Lexington avenue), New York.

### A Word From Conductor Chapman About the Maine Festivals

William Rogers Chapman, distinguished conductor of the Maine Music Festivals, announces that the artists to be presented at the concerts are different from any hitherto that have been selected for these events. He says:

"One, the daughter of the President of the United States, stands not only as a prima donna soloist, but also for the best in philanthropic and war service. With Percy Grainger on the last concert program they will give their services to the Red Cross for the aid of the suffering men, women and children, victims of the war. As a special treat and diversion, which at such a time is most necessary to those who must be ready to meet the emergencies of the hour, the greatest sensation in the world has been secured—Mme. Galli-Curci, with her phenomenal voice and a something about her singing that cannot be described but leaves one longing for more. Is she a reincarnation of Jenny Lind come back at this terrible time of warfare to speak comfort and bring peace to our souls? or is she a new creation of the Divine Creator, who has breathed into her soul so large a spirit of sacrifice and loyalty that it finds a responsive echo in every heart?" "The Battle Hymn," by W. R. Chapman, and the "Peace Pipe," by F. S. Converse, to be sung at the festival, both ring with the spirit of devotion and consecration which at this time takes prominent part in the making of history.

The Bangor dates are: September 27 (evening), 28 (matinee and evening), 29 (matinee and evening); Portland dates: October 1 (evening), 2 (matinee and evening), 3 (matinee and evening).

### Mana Zucca Entertains Soldiers at Governor's Island

Mana Zucca gave some of her own pianologues for the soldiers at Governor's Island on Wednesday evening, September 12. She was obliged to give numerous encores, as "the boys" cheered and applauded unceasingly, and only after she had promised to come again did the applause cease. Vernon Stiles, the tenor, gave several songs, and was likewise enthusiastically applauded.

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## BACK FROM A VACATION NEAR THE FRENCH FRONT

**Georges Longy, Prominent Boston Musician, Brings New Music and Tells of Experiences—Schedule of the "Ellis Courses"—Heinrich Gebhard as a Farming Enthusiast—Herbert A. Grant Resumes Activities—Fox-Buonamici School Opens for Registration—Nicola Oulukanoff Begins Promising Season—Frederick N. Waterman Starts Fall Work**

Georges Longy, first oboist of the Boston Symphony Orchestra and director of the Longy School of Musical Instruction, has returned from France, where he spent the greater part of the summer on his country estate at Somme. His daughter, Renée Longy, his companion on the trip, returned with him.

The Longys had many interesting experiences while visiting their native land. Somme, the village where they resided, is about forty-five miles from the front and within constant sound of the big guns. While they, of course, were not allowed to visit the firing line, their estate served several times as a target for German air raiders. As the house itself was headquarters for the English general, Locke-Elliott, and his staff, Mr. Longy and his daughter occupied a cottage on the grounds. General Locke-Elliott commands a regiment of Indian cavalry, and the soldiers in the vicinity were all English and Hindu. Only three civilians remained in the village.

According to Mr. Longy, there is little suffering among the poor in France. The cost of food has increased about three hundred per cent, but wages are proportionately high. Two meatless days and two pastryless days are demanded from all families, irrespective of rank. In spite of hardships, the French have lost none of their fine courage, and Paris still retains much of its old time atmosphere and vivacity. Soldiers are now drafted at nineteen, and the medical examinations are not so strict as formerly.

Mr. Longy witnessed the landing of General Pershing and the American troops. He says that all France was wild with enthusiasm, while Parisians wept on each others' shoulders at sight of the brave boys of their sister republic.

Mr. Longy was in Paris as a judge at the final examinations of the Conservatoire Nationale de Musique. While there, he visited the leading music houses, where he secured a large number of new choral and orchestral scores. Much of this music will be given its first performance in Boston this season.

The Longy School of Musical Instruction will begin its new school year on October 1 at 103 Hemenway street. The registration office opens on September 24.

### Schedule of the "Ellis Courses"

As is his yearly custom, Manager C. A. Ellis will give this season a series of big concert courses in several Eastern cities, namely, New Bedford, Pittsburgh, Providence, Springfield and Worcester. The complete schedule of the "Ellis Courses" follows:

New Bedford: Four concerts, Tuesday evening, October 16, December 18, February 19 and April 9. First, quartet from the Metropolitan Opera, comprising Mabel Garrison, soprano; Sophia Breslau, contralto; Giovanni Martinelli, tenor, and Arthur Middleton, bass. Second, Mme. Melba and assisting artists. Third, Longy Club, with Marcia van Dresser, soprano. Fourth, Boston Symphony Orchestra, with Elizabeth K. Howland, pianist.

Pittsburgh: Five concerts, Thursday evenings, October 18, November 8, December 6, January 10 and January 30. First, Metropolitan Opera quartet. Second, Fritz Kreisler. Third, Galli-Curci. Fourth, Louise Homer and Ossip Gabrilowitch. Fifth, Boston Symphony Orchestra.

Providence: Five concerts, Tuesday evenings, October 30, December 18, January 15, February 12 and March 19. First, Boston Symphony Orchestra, with Geraldine Farrar. Second, Fritz Kreisler. Third, Boston Symphony Orchestra, with Rosamond Young, soprano. Fourth, Louise Homer and Ossip Gabrilowitch. Fifth, Boston Symphony Orchestra, with Anton Witke, violinist.

Springfield: Four concerts, October 30, November 28, January 16 and February 27. First, Metropolitan Opera quartet. Second, Fritz Kreisler. Third, Louise Homer and Ossip Gabrilowitch. Fourth, Boston Symphony Orchestra.

Worcester: Five concerts, Tuesday evenings, October 30, December 18, January 15, February 5 and March 5. First, Metropolitan Opera quartet. Second, Boston Symphony Orchestra, with Rosamond Young. Third, Louise Homer and Ossip Gabrilowitch. Fourth, Fritz Kreisler. Fifth, Boston Symphony Orchestra, with Arthur Hackett, tenor.

### Heinrich Gebhard as a Farming Enthusiast

With Heinrich Gebhard versatility and success walk hand in hand. Long prominent as a composer, pianist and teacher, he brings forth now a new claim to fame—this time in the more humble role of farmer. That he is as successful in that direction as in others may be imagined



HEINRICH GEBHARD.

In the midst of his corn, of which he is very proud. Picture taken at his summer estate, "Hillside Farm," Norfolk, Mass.

from the accompanying illustration, which was snapped this summer on his estate, "Hillside Farm," near Norfolk.

In a recent interview Mr. Gebhard spoke enthusiastically of his farm life. "I have had a splendid summer," he said. "Have been at the farm all of the time, and have really developed into a veritable farmer. My land comprises thirty-seven acres and is picturesquely situated on the side of a hill. There is a great deal of variety in the land. There is some excellent level soil for vegetables, two fine hay fields and a rich meadow with cranberries in it. Then there is a big apple orchard, and, up on the hill, an excellent pasture, from which one may have some beautiful views. There is also considerable woodland, and near a little lake, where one may fish, a pine grove that is just ideal for picnics. Nearer the house is the chicken yard, with some seventy-five chickens. As for the old farmhouse, it has been altered and improved just enough to make it 'comfy' and yet retain all the charm of rustic life. Here I have spent my summer, with my mother and two sisters, and a man to help on the farm, and we have all been having a bully time. Each of us has taken a part in the work, so as to please Mr. Hoover, and I, for one, feel the better for it. In between times I have practised Bach, Chopin, Franck and Debussy, and worked up my programs for the season. I have also done a good deal of composing. My new 'Waltzes for Two Pianos' will be introduced this sea-

son by Bauer and Gabrilowitch, a fact of which I am very proud. One of the most pleasant advantages of my summer has been that of being a neighbor of Charles M. Loeffler. We have had some great meetings, when we played sonatas together and discussed musical as well as farming matters. I expect to resume teaching at my Boston studio on October 1. At the end of October I will begin my concert season with a recital at Steinert Hall. I anticipate a very busy and successful year."

### Herbert A. Grant Resumes Teaching Activities

Herbert A. Grant has resumed full teaching activities at his attractive studio in Huntington Chambers. His secretary, Millo Walker, will be pleased to send any one information regarding Mr. Grant's teaching, or as to his books and music pen-works on singing. From early indications, his fall class will be even larger than that of last season.

Helen Laird, the talented blind coloratura soprano, an artist-pupil of Mr. Grant, whose recital at Longfellow Hall last May was an artistic success, has resumed her studies and will give another recital later in the season. Mme. Kurtish, the dramatic soprano, has also resumed work with Mr. Grant. She spent her summer pleasantly at various resorts in Maine, where she sang with success at several concerts. Theodore Drury, the popular lyric tenor, who studied a few months with Mr. Grant last season, when his work showed marked improvement, will give a Boston recital early in the fall, which will be followed by several others in various New England cities.

### Fox-Buonamici School Opens for Registration

The Fox-Buonamici School of Pianoforte Playing, Felix Fox and Carlo Buonamici, directors, will open for registration September 17 at its old quarters, 581 Boylston street. This will be the tenth season of the famous school, the success of which has been built anew each year upon the achievements of its earlier sessions. By all indications, the approaching season will be the most successful in the history of the institution, in both attendance and prestige.

The faculty of the school remains practically the same as last year. There is, however, one regretted loss; that of Harrison Potter, the brilliant young pianist. Mr. Potter was taken for the first military draft and is now a member of Co. I, 301 Infantry, located at Camp Devens, Ayer, Mass.

### Nicola Oulukanoff Begins Promising Season

Nicola Oulukanoff, the well known Russian baritone and vocal instructor, reopened his handsome studio in the Gainsboro Building on September 10. Mr. Oulukanoff spent his summer at historic Plymouth, where he enjoyed the fishing, boating, swimming and motoring. He returns refreshed and invigorated for what promises to be a very successful season. Mr. Oulukanoff plans to give this winter a series of four studio concerts, the first of which will take place in November. They will be in aid of the Russian Red Cross, and a number of prominent artists will participate. Mr. Oulukanoff is also planning to give a recital in Aeolian Hall, New York, next February, when he will present an entire program of Russian folksongs, many of them unknown in this country.

### Frederick N. Waterman Starts Season Auspiciously

Frederick N. Waterman, the well known baritone and vocal teacher, has begun fall work at his studio, 1085 Boylston. He anticipates a very busy and prosperous season. The Hoff Sisters, whose quartet made a favorable impression last season, have resumed their individual and ensemble work with Mr. Waterman. It is a very rare thing for four sisters to possess voices so excellent and yet so unlike. Charlotte sings to G above high C, while Violet sings low C. Amanda has a beautiful mezzo-soprano, with both depth and quality, and Elizabeth possesses a telling mezzo-contralto. These sisters are all young, and they bid fair to achieve much success. They are already booked for a number of appearances in the new year. Another very promising pupil of Mr. Waterman is Elizabeth Thornley Berry, of Dallas, Tex., who spent a number of years in Europe prior to the war. She has a soprano voice of unusually large range and is naturally endowed with much dramatic temperament. She also has excellent command of French, German and Italian. V. H. STRICKLAND.

### Vladimir Dubinsky Returns

Vladimir Dubinsky, the Russian cellist, who has been spending the summer both at the seashore and in the mountains, has returned to New York and resumed teaching at 547 West 147th street. Mr. Dubinsky is preparing for his New York recitals at Aeolian Hall in November. Many engagements have been booked for the cellist this season.

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**Pittsfield Hears Narelle and Garagusi**

With a concert at the Majestic Theatre in Pittsfield, Mass., Marie Narelle, the eminent singer of Irish songs, and Nicholas Garagusi, the brilliant American violinist, opened their season. Mme. Narelle was in good voice and scored her usual success. She sang two groups of Irish songs and "Le Nil," by Leroux, with violin obligato by Mr. Garagusi. She added many encores.

Nicholas Garagusi, the other artist of the concert, played brilliantly and was very enthusiastically received. After



EMIL REICH, MANAGER (left), MARIE NARELLE, SO-PRANO, and NICHOLAS GARAGUSI, VIOLINIST.  
The artists appeared in Pittsfield, Mass.

the concert a reception was given to both artists, the Mayor of Pittsfield being among those present.

**Mlle. Vix to Make American Debut in "Manon"**

Genevieve Vix, the Parisian prima donna engaged by Cleofonte Campanini for the Chicago Opera this season, has cabled to him that she has arranged for passage on a ship of the French Line due to bring her to New York about October 25.

After her last season at the Paris Opéra she appeared

for her usual annual engagement at the Royal Opera in Madrid. Later she sang for the King and Queen of Spain at San Sebastian, the exclusive seaside resort and "summer



GENEVIEVE VIX.

capital." During the latter half of the summer she has been sojourning at Biarritz.

Mlle. Vix will make her debut in the Chicago season in the title role of Massenet's "Manon," in November. She will later appear with the same organization in its New York season at the Lexington Theatre, beginning January 22, and its engagement beginning four weeks later at the Boston Opera House. She is to sing in an extensive reper-

toire of French operas in which she has been most successful in France, Spain and South America.

**Jonás' Resting Moment**

It is difficult to believe from the snapshot herewith shown and taken recently at Rockaway Park, L. I. (where Alberto Jonás has been spending the summer) that he is one of the most tremendous workers imaginable. The celebrated piano virtuoso and pedagogue has a class of forty-four



ALBERTO JONAS.  
Tempo Languoroso.

artist-pupils, is heard in recitals and finds time, besides, for composition and pedagogical writings. Jonás reopened his private class in New York at 45 West Seventy-sixth street on September 17.

**Sonneck With Schirmer**

Oscar Sonneck, late head of the musical department at the Congressional Library in Washington, has associated himself in an editorial and literary capacity with the Schirmer music publishing firm in New York. He is the editor of the Musical Quarterly published by that house.

# Three Interesting Facts

ABOUT

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## LEADING CHICAGO MANAGERS ANNOUNCE THEIR RECITAL PLANS

**Campanini on a Visit to New York—Philharmonic Orchestra Engages Ornstein—F. Wight Neumann, Wessels and Voegeli and Carl Kinsey Give Details of Their Recital Series—English Opera Company's Subscription Plan—Vacationists Returning to Duties—Local Items of Interest**

Chicago, Ill., September 15, 1917.  
The Twentieth Century Limited last Thursday took the guiding genius of the Chicago Opera Association, Cleofonte Campanini and his efficient assistant, Julius Daiber, to New York, where they will remain until the end of September, returning to Chicago to be ready for the tour of the Chicago Opera Association.

### Neumann's Thirty-first Season

F. Wight Neumann has returned to Chicago from a vacation spent at Lake Placid, N. Y., and Seal Harbor, Me., and announces that he will give his concerts the following season—his thirty-first as impresario in Chicago—at Cohan's Grand Opera House and the Auditorium Theatre. Mr. Neumann made a contract last spring with Cohan & Harris, through H. J. Ridings, which gives him control of all Sunday dates at the Grand Opera House. Cohan's Grand Opera House is without question one of the most popular houses in Chicago and is centrally located and accessible to all car lines.

Mr. Neumann opens his season Sunday afternoon, October 14, with Leopold Godowsky, pianist, to be followed by a recital by Mme. Matzenauer, soprano, of the Metropolitan Opera. Other recitals will be those given by Francis Alda, soprano, of the Metropolitan Opera; Fritz Kreisler, violinist; Edna di Lima, soprano; Harold Bauer, pianist; Georgia Kober, pianist; Theodore Spiering, violinist; Albert Spalding, violinist; Arthur Granquist, pianist; Mme. Leginska, pianist; Ossip Gabrilowitsch, pianist; Boston Symphony Orchestra, Dr. Karl Muck, conductor; Julia Claussen, contralto; Julia Culp, mezzo-soprano; Henriot Levy, pianist; Pablo Casals, cellist; Louis Graveure, baritone; Percy Grainger, pianist; Bauer and Gabrilowitsch, in joint recital. Other engagements will be duly announced.

### Isaac van Grove Removes Activities

Isaac van Grove, the popular pianist-accompanist, has removed his studio to 630 Fine Arts Building, where he

is located for the season. After a short visit with Evan Williams at Akron, Ohio, Mr. van Grove has returned to his many duties here. His stay with Mr. Williams combined work and pleasure, as part of the time was spent going over new music for the prominent tenor's programs this season. Mr. van Grove will be his accompanist on several occasions again this season.

### Boston English Opera Company

Manager Edward M. Beck, of the Boston English Opera Company, which opens its season at the Strand Theatre on Monday evening, October 1, wishes to lay particular stress upon the novel subscription plan which he is putting into force at the theatre. In speaking of the unusual method which enables a subscriber to have the same seats week after week without obligation of any kind and without any extra cost, Mr. Beck says all that is necessary is to buy seats from week to week with the privilege of discontinuing at any time desired.

The subscription plan applies to the Wednesday and Saturday matinees as well as the night performances, and inasmuch as the matinee prices are twenty-five cents for the entire balcony and fifty cents for the entire lower floor, a friendly suggestion is offered by Mr. Beck that prospective patrons of the matinees will do well to arrange for their seats as early as possible, as indications are that both matinees will be entirely taken by subscription.

Mr. Beck has been given supreme control of the organization and pledges himself to make it, if it lies in his power to do so, Chicago's most popular place of amusement.

Voting contests will enable patrons to express their choice of opera, and as far as it is practicable the operas receiving the largest number of votes will be presented in the order of votes cast.

The first five weeks' repertoire is announced as follows: "Trovatore," "Martha," "Faust," "Bohemian Girl," "Aida." Other operas which are contemplated during the season are "Carmen," "Romeo and Juliet," "Madame Butterfly," "Maritana," "Cavalleria Rusticana" and "Pagliacci," "Mikado," "Bohème," "Rigoletto," "Pinafore," "Manon," "Lucia," "Mignon," "Chimes of Normandy," "Merry Wives of Windsor," "Barber of Seville," "Tosca," "Robin Hood," "Tales of Hoffman," etc.

Mr. Beck hopes to be able to give Chicago a thirty weeks' season of opera, and with the artists engaged and prices charged there seems to be no reason to doubt he will be able to do so.

### American Conservatory Notes

The Normal Training School for Teachers of the American Conservatory will open Saturday, September 29, with lectures by Victor Garwood and the president, John J. Hattstaedt. The lectures will take place every Saturday from 1 to 3 o'clock at the conservatory lecture hall. Advanced students only are admitted.

On Saturday afternoon, October 6, the recital season will begin. The recitals will be given at the new Kimball Hall.

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The free scholarships given annually by the conservatory were awarded Saturday, September 8. These scholarships are for students only who show very unusual musical gifts and are without means to secure a musical education.

### Rudolph Reuter Resumes Work

Rudolph Reuter has resumed his teaching at the Chicago Musical College, where a large and enthusiastic class awaited him upon his return from the country. Mr. Reuter spent six weeks at Fish Creek, Wis. His annual Chicago recital will take place on November 11; his annual New York recital, November 28. His first concert appearances this season will be at Clinton, Ia., and Mount Carroll, Ill., early in October.

### Carl D. Kinsey Artist Recitals

Christine Miller, the popular American contralto, again this season will inaugurate the Carl D. Kinsey artist recitals in Ziegfeld Theatre, beginning October 3, at 11 a. m. Miss Miller opened Mr. Kinsey's series a year ago and achieved such great success that she was immediately engaged to open this series again this year.

The complete list of artists engaged for the series this year follows: October 3, Christine Miller, contralto; October 10, Leila Holterhoff, soprano; October 17, Marion Veryl, soprano; October 24, Charles Cadman and Princess Tsianina; October 31, Paul Althouse, tenor; November 7, Frederick Gunster, tenor; November 14, Ethelynde Smith, soprano; November 21, Tilly Koenen, contralto, and Sascha Jacobsen, violinist; November 28, Frances Nash, pianist; December 5, Aurelio Giorni, pianist; December 12, Edwin Martin, baritone; November 19, Carrie Bridewell, contralto; January 2, Frances Ingram, contralto; January 9, Neira Riegger, soprano; January 15 (extra), B. J. Wilcox, soprano; January 16, Charlotte Lund, soprano; January 23, Prudence Neff, pianist; January 30, Constance Purdy, contralto; February 6, Gertrude Ald, soprano; February 12 (extra), Arthur Middleton, bass-baritone; February 13, Edgar Schofield, bass-baritone; February 20, George Harris, Jr., tenor; February 27, Rudolph Reuter, pianist; March 6, Eva Emmet Wycoff, soprano; March 13, Edna Gunner Peterson, pianist; March 20, Rita Fornia, soprano; March 27, Thel Burnham, pianist.

The popularity of this series of recitals this year promises to exceed the great interest created last season.

### A New Addition to the Managerial Field

Charles E. Watt has re-entered the managerial field and announces a series of orchestra concerts under the direction of George Dasch by the Chicago Concert Ensemble at Community Hall, Oak Park, Ill., on the second Friday evenings of the months of October, November, December, 1917 and January, February, March and April, 1918. Among the best known soloists secured may be mentioned Isaac van Grove, the brilliant and popular pianist. Mr. Watt also announces the Allen York Community Players on the fourth Fridays of October, November, December, January, February, March and April. "This will be in the nature of an establishment of the Little Theatre idea in Oak Park." As some one said once, "Little ideas always befit a big man."

### Marie Zendt to Alaska

Last Sunday Marie Zendt, the well and favorably known Chicago soprano, left with her husband for Alaska, where they will remain about a month. Business will be combined with pleasure on the trip, which will be a well earned rest for this active singer.

### Rose Lutiger Gannon Back from New York

This summer Rose Lutiger Gannon enjoyed her vacation at Oneida Lake, N. Y. The popular contralto has just returned and finds the season started very promisingly for her. Several important engagements have been booked for her, and these together with her vocal classes, will keep Mrs. Gannon especially busy.

### Marx Oberndorfer's Busy Summer

Marx Oberndorfer, the well known pianist and coach, has had a busy summer, as his class has remained large

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during the entire season. As the Chicago Opera Association will give but little German opera this season, Mr. Oberndorfer will not be connected with the organization and will devote more time to piano recitals than it has been possible for him to do in several seasons. Mr. Oberndorfer will give a private recital at the home of Mr. and Mrs. E. A. Wilson on the Sand Dunes on September 21. Marie J. Anderson, Mr. Oberndorfer's assistant and one of his best artist teachers, will give a piano recital for the Park Ridge Woman's Club on September 18.

#### Promising Season for Eleanor F. Godfrey

Eleanor F. Godfrey, the able associate director of the Chicago Piano College, anticipates an active season, judging from the number of pupils already enrolled and the many applications received. Miss Godfrey is especially pleased with her teachers training class, whose serious and diligent work is gratifying to their able mentor.

#### Wessels and Voegeli's Recital Season

The recital season under Wessels and Voegeli's management is scheduled to open Sunday afternoon, October 14 with a violin recital by Efreim Zimbalist at Orchestra Hall. The following Sunday Mme. Schumann-Heink will sing and other artists to appear include Eddy Brown, Mischa Levitzki, Mischa Elman, Paderewski, Alma Gluck, Evan Williams, Frieda Hempel and Jascha Heifetz.

#### Philharmonic Orchestra Engages Ornstein

Added to the list of prominent artists engaged to appear with the Philharmonic Orchestra of Chicago, Arthur Dunham, conductor, is the name of Leo Ornstein, the sensational pianist-composer. Ornstein will be the orchestra's soloist on December 23.

#### Harriet Bacon MacDonald Locates Here

As has already been announced, Chicago will harbor in its midst one of the most prominent normal teachers of the Dunning System, Harriet Bacon MacDonald. Mrs. MacDonald has won an enviable reputation in Texas and undoubtedly will have in Chicago the same success that has been hers in the South. She is a valuable member of the musical fraternity here. With her are Norine Robison and Nell Sansom, children's teachers, and Mrs. MacDonald has taken up her residence at 1727 Chase avenue.

#### Notes

John Rankl sang for the Social Club of America at the Hotel Morrison, on Friday, September 14. One of his pupils, Mary Hoover, sang at a musicale at the Rundle school the same evening. She has been engaged on big vaudeville time for the coming season. Mr. Rankl will sing at the Oak Park orchestra concerts in the spring. He is already booked to sing in "The Messiah" at St. Peter's Church this Christmas and with numerous clubs.

Mrs. Henry Smock Boice, the well known vocal teacher of New York, spent a few days in Chicago this week on her return from South Dakota, where she spent the summer boating and fishing. Mrs. Boice noticed that the crops throughout the country she traveled were big. She expects a big class this season at her New York studios.

Warren Proctor, a popular member of the Chicago Opera Association tenor contingent, has been spending his summer at home preparing new rôles and recital programs and working in his garden. This summer he has grown all his own vegetables and enough to last during a good part of the fall and winter. Mr. Proctor is very proud of his little farm and already is planning for next season's crops. Numerous engagements are already booked for the gifted tenor with prospects of many more in sight.

JEANNETTE COX.

#### Cincinnati Conservatory's Opening Echoes

Unusual activities marked the opening of the fifty-first year of the Cincinnati Conservatory of Music this fall. The enrollment of new pupils has been heavier than in any previous year and the residence department is taxed to its capacity. With the growth of the conservatory an expansion of faculty each year is necessary and Bertha Baur announces for this season two distinguished new teachers for the vocal department—Thomas J. Kelly, the tenor, and Zelina Bartholomew, soprano, late of Milan and Paris. Thomas Kelly goes to Cincinnati well known as a teacher, oratorio and folklore specialist, choral conductor and author of scientific articles and essays on tone production. An Irishman by birth, he was brought up on the poetic lore of his country and after careful preliminary training in the British Isles spent much time on the Continent perfecting his musical education. He is widely known for his gift of song, the genuineness of his art and his finished musicianship. Mr. Kelly fills a much felt want in the art circles of Cincinnati and is already much sought after.

Miss Bartholomew will take up her work at the conservatory during the last week of September. Though she has made a specialty of operatic work, she is said to be equally accomplished as a concert singer, in the modern art song, lied and chanson. A large number of applications for lessons under Miss Bartholomew have already been received and she will arrive to find her class completely formed.

Among the first of the faculty members to return and to reconstruct his class was Frederic Shailer Evans, who has been summering in the Berkshires.

Marcian Thalberg has resumed his work at the conservatory after a summer spent at Narragansett Pier. His large class is already completely organized.

Theodor Bohlmann and Jean ten Have have been devoting some of the holiday hours to preparation for a number of ensemble programs which they contemplate giving at the conservatory in the course of the season.

Dr. Fery Lulek is, as usual, much sought after, the success of his pupils in past years bringing him many fine new voices. Dr. Lulek will also be heard in concert this season. He has just returned from a varied summer which he divided between the Far West and Long Beach, L. I.

John A. Hoffmann returned to the conservatory last week and is already teaching a large class.

Signor Tirindelli found a large quota of pupils awaiting

him. Rehearsals of the Conservatory Orchestra will be resumed very shortly in preparation for a novelty program which is to be one of the important features of the autumn.

Louis Schwebel arrived in Cincinnati from California; Sara Langley from Norfolk, Va.; Leo Paalz from a motor trip through the Middle West, and George A. Leighton from Texas. Wilhelm Kraupner summered quietly at Madisonville. Other conservatory teachers returned from vacation are Helma Hansen, Jemmie Vardeman, Bristow Hardin, H. Ray Staater, Inez Gill Carroll, Clara Bridge, Dwight Anderson, Helen Atchison, Alma Betscher, Elizabeth Cook and Lucile Skinner.

Ralph Lyford has elaborate plans for the Department of Opera this season and also will be active in the department of theory and composition. His piano concerto (which achieved special distinction at the biennial convention of the National Federation of Music Clubs last season) will be played by several noted pianists this winter.

Helen Atchison, the brilliant pianist, was heard in recital frequently during her absence on her vacation in the Northwest.

Among the conservatory alumni passing through the city on their way to their several posts during the current week were Ella Opperman, head of the music department of Florida State College, Tallahassee, Fla.; John Thomas, director of the music department of Shorter College, Rome, Ga.; Gladys Shailer, head of the music department of Kentucky Woman's College, Danville, Ky.; Wanetah Kleiser, teacher of violin at Millersburg, Ky.; Katherine Russell, head of the piano department of Galloway College, Searcy, Ark.; Irene Glover, teacher of piano at Century, Fla.

Dr. Stillman Kelley devoted the summer to the completion of an important work and now is prepared to resume his teaching at the conservatory. Mrs. Kelley is restored

to her former good health after her illness of the spring and returns bristling with plans for an interesting year.

Dr. Harold Becket Gibbs has resumed his lecture courses on the history of music at the Cincinnati Conservatory of Music.

Hugo Sederberg, returned from a summer spent at the Muskoka Lakes, will reorganize his classes at the conservatory immediately.

Mozelle Bennett devoted a generous portion of her vacation to concerts for the Red Cross in northern Michigan and during the past month in New York. Miss Bennett returned to the conservatory to find a large class awaiting her.

#### MUSICIANS UNDER THE FLAG

Allen, Robert S.  
Bibb, Frank.  
Doering, Henri.  
George, Thomas.  
Grainger, Percy.  
Heckman, Walter.  
House, Judson.  
Hochstein, David.

Lewis, Ward.  
Macbeath, Donald.  
Parks, Elizabeth.  
Rogers, Francis.  
Schelling, Ernest.  
Spalding, Albert.  
Trimmer, Sam.

#### Whistler Pupil Sings at Music Students' League

Marjorie Knight, an artist-pupil of Grace Whistler, appeared on Thursday evening, September 13, at the Music Students' League, New York City. She sang "Parla," Ardit, and a group of English songs with finish and good style, and was enthusiastically received.

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## WHAT NEW YORK THINKS OF SAN CARLO OPERA

(Being abbreviated extracts from the leading New York newspapers during performances given by the San Carlo Grand Opera Company at the Forty-fourth Street Theatre, New York City, for three weeks, from September 1 to September 22, 1917.)

The San Carlo Opera played to a packed house, from which 3,000 more New Yorkers had been turned away.—*New York Times*.

Nearly 5,000 persons attended yesterday's two performances.—*New York American*.

"Carmen" made one sit up and take notice. Not since Calve played the part here has there been such a satisfactory exponent. No such satisfactory singing of the "Toreador" song as that by Royer is within memory.—*New York Evening World*.

Not since the days of the Manhattan Opera House has New York seen and heard a "Carmen" performance so satisfactory.—*New York Evening Telegram*.

A house in which standing room was as the golden fleece greeted the San Carlo performance of "Rigoletto."—*New York Evening Sun*.

All the members could well stand comparison with those of more famous and far more expensive companies.—*New York Evening Mail*.

The audience, a large one, was enthralled.—*New York Evening Telegram*.

The audience demanded so many encores that the performance was prolonged until after midnight.—*New York Herald*.

There was a throng to hear "Gioconda." To the surprise of many rival promoters of Italian music here, the house again sold out for the least familiar opera of the week.—*New York Times*.

The first fortnight of the San Carlo's stay in the metropolis earned \$30,000.—*New York Times*.

It is evident that Fortune Gallo knows more about grand opera than many of the "wise ones" in and about New York who gave him a hearty laugh when he stated that he expected to invade the metropolis some day.—*New York Sun*.

The great success of the San Carlo Grand Opera Company, which has been giving admirable performances the past two weeks to capacity houses, has caused the extension of the season for another week.—*New York Mail*.

FOR ONCE ALL THE MUSIC CRITICS OF NEW YORK AGREE

### Arthur Shattuck's Practical Patriotism

Arthur Shattuck, concert pianist, has expressed his patriotism and public spirit in a highly practical manner. The New York Times and St. Louis Democrat have commented editorially upon Mr. Shattuck's altruistic act, and excerpts therefrom are herewith attached. The MUSICAL COURIER congratulates the musical profession in general that it includes among its numbers men of such generous caliber and patriotic mind as Mr. Shattuck.

The New York Times said:

#### GIVING.

It has often been said—and it is true—that America has not yet begun to learn how to give to war relief. A good deal of money has been raised, but in comparison with other nations, considering our immunity, there has been nothing remarkable.

Arthur Shattuck, concert pianist, has given a happy illustration of the true method, by turning over the entire income of his inheritance from his father's estate, some \$50,000, for war relief.

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## During the Two Seasons that Emma Roberts

has been before the American Public, she has sung with the following Orchestras:

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Philharmonic Society of New York  
Chicago Symphony Orchestra  
Philadelphia Orchestra  
St. Louis Symphony Orchestra  
Russian Symphony Orchestra

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and Reengaged by  
New York Symphony Society  
Russian Symphony Orchestra

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ARTHUR SHATTUCK.

The point is this; he is not impoverishing himself nor neglecting his other obligations, because he can earn all he needs. He is choosing between continuance of hard work with reasonable reward and superfluous luxury and such ease from labor as may indeed offer some temptation, but is not in the finer view to be desired.

Not all of us have large legacies to dispose of, but Mr. Shattuck's fortune may well stand for the extra advantages, the margin beyond the actual cost of living. If every one gave in proportion out of such funds, the result would be astonishing.

From the St. Louis Democrat:

#### A NOTABLE GIFT.

That an artist can be one of the most practical of men, is proved again by the action of Arthur Shattuck, the concert pianist, who turned over the entire income from the estate he inherited from his father, for the uses of war relief.

That Mr. Shattuck is in receipt of a professional income ample for all his needs, is only added evidence for the contention that an artist can be eminently practical.

It would be hard to think of a finer or more practical beneficence. A man separates himself from patriotic and humane motives from the interest on money which he never earned, and elects to support himself by his own efforts. Mr. Shattuck may be made several hundred thousand dollars the loser by the transaction, and it is hardly possible for him to lose less than \$50,000. His example is one to be commended to many rich people who are annually in receipt of more interest and rental funds than they can dispose of. Not all of them can play the piano surpassingly well, like Mr. Shattuck, but the investment is a good one from the business point of view, if we consider that money given for the promotion of worthy ends is never lost. Mr. Shattuck has a wide circle of friends in St. Louis who congratulate him.

### Yvonne de Tréville Sings New "Hymne aux Aviateurs" for the Aviators

Following out her plan, in accord with her chairmanship of the new music committee of the National Patriotic Song Committee, Yvonne de Tréville presented a new "Hymne aux Aviateurs," as well as the "Star Spangled Banner," on the program of the Aviation Corps' concert at Mineola, L. I., Tuesday night. The prima donna was ably accompanied by Edith Griffing, and Wells Clary's lovely baritone voice blended well with the beautiful tones of the famous coloratura soprano's notes. The enthusiasm of the aviators was so great that there were encores after each number, and, after the new "Hymne aux Aviateurs," Mlle de Tréville responded by repeating the chorus in an English translation by herself.

The program follows: "Star Spangled Banner," Yvonne de Tréville; "Deep River" (Burlough), "When the Boys Come Home" (Oley Speaks), Wells Clary; "Chanson Provençale" (Dellacqua), "Hymne aux Aviateurs" (Letorey), Yvonne de Tréville; duets: two Tuscan folk songs (Caracciolo), Yvonne de Tréville and Wells Clary; air from "Herodiade" (Massenet), Wells Clary; air from "Louise" (Charpentier), Yvonne de Tréville; duets: "Barcarolle" from "Tales of Hoffman" (Offenbach), "Venetian Boat Song" (Blumenthal), Yvonne de Tréville and Wells Clary; "Invictus" (Bruno Huhn), Wells Clary; "In My Garden" (Liddle), "The Bluebell" (MacDowell), Yvonne de Tréville; duet, "Passage Bird's Farewell" (Hildach), Yvonne de Tréville and Wells Clary.



## ELIZABETH WOOD

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## Martinelli, S. C. and P. A. Yon

## Heard in Red Cross Benefit

A very successful concert was given for the benefit of the American Red Cross and Civilian Relief of Settimo Vittone and Montagnana, Italy, by Giovanni Martinelli, of the Metropolitan Opera Company, S. Constantino Yon, pianist, and Pietro A. Yon, organist, on Monday evening, September 3, at Monroe, N. Y.

Pietro Yon's contributions to the program were Bach's toccata and fugue in D minor, "Clair de Lune" (a delicate, melodious and modern organ piece) (Karg-Elert); Gigout's effective rhapsodie on Christmas themes; variation on the theme "LeRoy de Gloire" (Marthy); "Christmas in Sicily," second concert study (P. A. Yon). To all of these he gave musically readings, and each one of his numbers was heartily applauded.

Giovanni Martinelli was in excellent voice. He was heard in operatic airs from "Bohème," "Carmen," "Rigoletto," and the following songs: "Farewell" in English (S. C. Yon); madrigal in French (Chaminade); "Stornello" in Italian by Sinigaglia, and as an encore the humorous song by P. A. Yon, "The Fall of Thule."

S. Constantino Yon's numbers were the polonaise in A flat by Chopin, in which he showed remarkable strength

and endurance, and was particularly effective in the quality of his touch in the octave passage of the left hand. He was also heard in a group of three pieces, "Tarantelle" (Karkanoft), "Camelia," by S. C. Yon, and the Verdi-Liszt paraphrase on "Rigoletto," each of which occasioned great applause. Another interesting piece was the Demarest fantasia for piano and organ played for the first time by the Yon brothers. They also played an "Italian Royal March."

The program concluded with "The Star Spangled Banner," led by Mr. Martinelli, the audience joining in the second verse.

## A TRIO OF MUSICIANS.

Left to right—Giovanni Martinelli, S. C. and P. A. Yon.



## NEW HAMPSHIRE TO ADOPT SCHOOL CREDITS FOR MUSIC

The question of giving credit for music study under outside instructors is assuming an ever increasing importance for educators, as interest in the study of music becomes more and more universal among the public generally, and as the information that one locality after another is adopting the idea becomes more widely known.

It is, therefore, very gratifying to the advocates of music credits to learn that the State Superintendent of Public Instruction of New Hampshire has recently sent out the following announcement:

NEW HAMPSHIRE  
DEPARTMENT OF PUBLIC INSTRUCTION  
CONCORD

August 14, 1917.

This office is heartily in favor of the plan of accrediting competent private instruction in music as a part of regular high school work and counting as such toward graduation. The office will be glad to answer questions as to procedure by which such arrangements can be incorporated in the regular official and legal program of the school.

It should be understood that music has come to be a well recognized college entrance unit, as it should be.

I have long contended that much more should be made of music in our public school system than is now the case, even in those school districts in which most is done.

(Signed) H. C. MORRISON,  
State Superintendent.

The last sentence of Mr. Morrison's announcement contains a very significant statement. He says: "I have long contended that much more should be made of music in our public school system than is now the case." This feeling among educators opens a wide vista of possibilities in the future of music teaching. With credit given in the public schools for music study under outside teachers, a competent method of accrediting those teachers, and a standardized course of instruction for the pupils to pursue, there should be formed a system which the entire musical profession would be willing and eager both to endorse and work for.

Nikolai Sokoloff, conductor of the San Francisco Philharmonic Orchestra, is in New York for a short stay, combining business and pleasure.

## Ganz Heard in Saginaw

Rudolph Ganz, pianist, who spent the summer at Naples, Me., returned to New York last week, and after a few days' sojourn in the metropolis, started for Saginaw, Mich., where he opened his season tour on Monday night, September 17, in a joint recital with Mme. Galli-Curci. Mr.

Ganz's tour is booked almost solidly up to the first of next May. He will appear with most of the leading symphony orchestras during the season.

## Anna Clyde's Activities

Anna Clyde, of Houston, Texas, was known on the concert stage formerly as Anna Clyde-Plunkett, but she has decided to shorten her name simply and solely for reasons of euphony and convenience. Mme. Clyde is at present making her headquarters in New York, and her future tours will be booked and directed from here. She has been spending several seasons in concert work en route, and her engagements have taken her from the Great Lakes to the



ANNA CLYDE,

As "The Spirit of France" singing "La Marseillaise."

Gulf and from ocean to ocean in this country. Mme. Clyde has sung in nearly every State in the union, and has scored unvarying successes everywhere. A notable circumstance about her tours is the fact that they were made under her own management, and she attended to all details

of booking, travelling, publicity, etc. The most recent appearances of this contralto artist, who is as proficient in concert repertoire as she is in costume recitals (Indian, Japanese, Southern, etc.) were made in North and South Carolina, where she met with unequivocal favor at Monroe, Wadesboro, Lylesville, Ansonville, Blenheim, Darlington and other cities.

The accompanying picture, which gives a very good idea of Mme. Clyde's interesting and attractive appearance and personality, was taken at Wadesboro, N. C., on the occasion of the departure of the North Carolina troops to their camp following the mobilization. The singer delivered the "Star Spangled Banner" and the "Marseillaise" and was rewarded with the cheers, applause and bravos of 10,000 persons. The local papers spoke of Mme. Clyde's appearance as a great triumph. She will make a New York debut shortly, the date and place to be announced hereafter.

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## LONG ISLAND.

HILL, Miss Edith J., 39 Snedker Ave., Woodhaven.

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ADRIANO ARIANI, Conductor

## PROGRAM

WEEK OF SEPTEMBER 16th

- 1 "La Forza Del Destino" Overture.... Verdi
- 2 (a) "Solemn Cortège" (Finnish Sketch) Glazounow
- (b) "The Jewels of the Madonna" Ermano Wolf-Ferrari
- 3 "Symphony in D Major" (Last two movements)..... Franz Joseph Haydn
- 4 "Jubel Overture"..... Carl Maria von Weber

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Photo by Mishkin, New York.

WINIFRED BYRD,  
Pupil of the late Teresa Carreño.

**Winifred Byrd, Carreño Pupil,  
to Make American Debut**

December 17 is the date scheduled for the New York appearance of the young American pianist, Winifred Byrd, at Aeolian Hall.

Miss Byrd, a native of the Golden West, had just entered her teens when she won a scholarship in the New England Conservatory of Music, which included instruction by the late Carl Baermann. After finishing her course at the conservatory, she went to Europe, where she studied under the most eminent pedagogues.

It was while there that the young American had the good fortune to come under the guidance of Teresa Carreño, the great pianist, who coached her and prophesied a bright future for the small and exceptionally talented pupil. It is said that, had Mme. Carreño lived, it was her intention to bring forth Miss Byrd into the concert field, and it is to that great woman that the pianist owes much of the beauty, inspiration and uplift that mark her interpretations. Well known pianists who have heard Miss

Byrd say that she has the power of transmitting the exact message of the composers to her hearers—a thing that in itself is of rare occurrence.

Miss Byrd is not alone a fine pianist; she is said to be a poet and philosopher. Such qualities should have an added effect of value upon her interpretations. She is endowed with temperament that is admirably controlled and directed toward remarkable digital dexterity, broad technical equipment, and she is as modest as she is masterly.

When Miss Byrd began the study of the piano seriously her hands were the size of a child's, her fingers missing the octave by two notes. However, she was not to be discouraged, and devised all sorts of calisthenics and exercises that might add to the length of her fingers and breadth of her palms. Miss Byrd is not a slave to any particular school or style, although she has made a special study of Chopin, and her interpretations of his works have been favorably compared to the best recognized readers of Chopin.

Usually engagements in this country cannot be booked before a young artist has secured some American notices, but in this case local managers have been so impressed at her auditions that a number of bookings already have been made by her manager, Marie Gould. These include the following: Appearances at Union Hill, N. J., and Poughkeepsie, N. Y., in October; at Syracuse, N. Y., Buffalo, N. Y.; Chicago, Ill., and Peoria, Ill., in November.

**Idelle Patterson With Society  
of American Singers**

Through an oversight on the part of the press agent of the Society of American Singers, the name of Idelle Patterson, lyric soprano, was omitted from the list of artists mentioned in connection with that society, which gave several performances at the Lyceum Theatre last spring. Miss Patterson, it will be remembered, appeared with great success in the role of Lucinda in the "Mock Doctor," and she also sang the leading part in the "Night Bell," by Donizetti.

**Andrea Sarto's Residence-Studio**

Andrea Sarto, the bass-baritone, has leased an apartment at the "Selkirk," 308 West Eighty-second street, New York, for a residence-studio this winter.



### Wynne Pyle to Play With New York Philharmonic

The New York Philharmonic Orchestra has engaged Wynne Pyle to be the soloist of its regular concert at Carnegie Hall, February 1, 1918, under the direction of Josef Stransky. It is understood that Miss Pyle will play a new concerto on that occasion, the name of the composer to be announced later. Haensel and Jones, the managers of the popular young pianist, have arranged for her also four other appearances with out of town orchestras and a recital



Photo by Ira L. Hill's Studio, New York.  
WYNNE PYLE,  
Pianist.

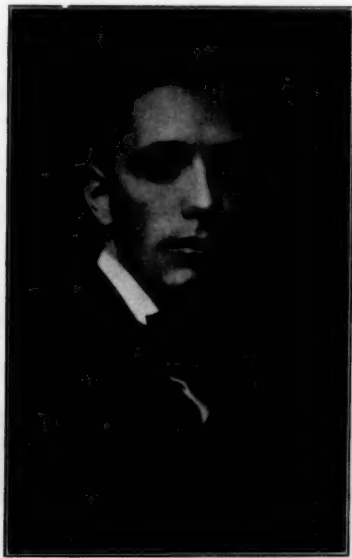
in New York at Aeolian Hall on November 19, featuring a number of new compositions. Last week Miss Pyle went to Boston with the manager of the Chickering house in order to have three special pianos built and adjusted for her work this winter. During October, the Ampico, for which Miss Pyle has made many records recently, will feature them for thirty days throughout the United States, so that Miss Pyle's playing will reach even those persons who are not concert goers and make them devotees of her art. She is to start her tour very shortly, and her engagements will keep Miss Pyle fully occupied until well into the spring of 1918.

### DUNCAN ROBERTSON, BARITONE

#### Young Singer's Rapid Rise to Prominence

Duncan Robertson is a brilliant young baritone, whose public appearances are rapidly placing him in the highest rank as a concert singer. Endowed with a voice of excellent quality and a striking personality, he has the unusual gift of establishing an intimacy between himself and his audience directly.

Mr. Robertson has always been passionately fond of music and began his study of the piano when very young.



DUNCAN ROBERTSON,  
Baritone.

Later when he took up vocal work, it was not his intention to enter the professional field, but his success in private musicales was so marked that he decided to come to New York, and after a period of very close study, made his debut in recital at the Twentieth Century Club, Buffalo,

where he won instantaneous recognition as a baritone of the first rank.

From this Mr. Robertson was engaged for a number of concerts in Canada. The success of these concerts proved that the Buffalo public had not overrated his ability. He recently returned from another Canadian tour, filling return engagements in each of the cities where he sang last year. At the last concert he gave, the auditorium was completely sold out and 500 persons were turned from the doors.

Last December, Mr. Robertson was chosen by the composer of the "Flower Princess" to sing the leading role at a performance given under fashionable patronage at the Bellevue Stratford, Philadelphia.

Early in January, 1917, he was one of the soloists at a large affair at the Hotel Biltmore, and his was the big success of the night. Two days later he had offers of three other engagements from this one appearance. He was reengaged for a recent concert of the same society and his success was even greater than on the previous occasion.

While Mr. Robertson is a proficient interpreter of Italian, French, German, and English, he gives preference to his native tongue. He has worked out some charming programs of songs in English suitable for club affairs, and has great success with these programs, because of the clarity of his English diction. He has given these programs at a number of fashionable musicales and clubs.

Mr. Robertson was specially engaged for the April 21 program of the Rubinstein Club, New York, where he had splendid success. After his second group of songs he was obliged to respond to three encores. From this appearance he was engaged for the Eclectic Club and there was immediately engaged for next season. He has had appearances with several other New York clubs, where he has met with marked success.

Last May Mr. Robertson made another Canadian tour, which included appearances in Ottawa, Toronto and several smaller cities. In Ottawa he gave a musicale under the patronage of the Duchess of Devonshire, which was one of the most brilliant affairs ever given in Ottawa.

Mr. Robertson opens his season this year with an appearance at Aeolian Hall, New York, September 21. His next appearance is to be at the Maine Festival, where he appears with Mme. Galli-Curci, Percy Grainger and others. He appears in three of the four programs of this festival. He is also booked for an appearance with the Chicago Phil-

harmonic Orchestra, Arthur Dunham conducting, at the Illinois Theater, Chicago, on October 21.

The splendid success Mr. Robertson has met with in all his appearances this season augurs well for a notable career for this baritone.

### Sulli Pupil Shows Good Progress

Juanita Grosse, of Lockhart, Tex., has been a pupil of Giorgio M. Sulli for three months, and as a result of her period of study with the New York vocal maestro she shows excellent progress.

She possesses a lovely coloratura soprano voice, which she is learning to use well. In the numbers herewith given, which the writer heard Miss Grosse sing on a recent occasion, she gave with good breath control and clear diction. They were: "Daddy's Sweetheart," Lehmann; "Spring Voices," Strauss; "Se Saran Rose," Ardit, and "The Cuckoo," Lehmann.

The young singer is very gifted, musically and mentally, and under the continued guidance of Mr. Sulli will without question reach the height of her musical ambition.



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FACTORY AT BOSTON

## M. Budd Walker Recital

M. Budd Walker, baritone, of South Carolina, is an artist-pupil of Ralfe Leech Sterner, of the New York School of Music and Arts. He is a young man of fine appearance, and has a baritone voice which is greatly admired. Big and resonant, this very exceptional voice was heard in a program containing much variety, including six songs by American composers. Perhaps his best singing was in Homer's "Requiem," which brought him continued applause. Helen Wolverton played sympathetic accompaniments, and a large audience attended. The program was as follows:

Notte e giorno faticar ("Don Giovanni") ..... Mozart  
Her Rose ..... Whitney Coombs  
Requiem ..... Sidney Homer  
Serenade ..... W. H. Neidlinger  
It Was Not So To Be ("Der Trompeter von Säckingen") ..... Nessler  
Love Is a Rose ..... Sans Souci  
Goodbye Summer ..... Frank Lynes  
Unfearing, and Invictus ..... Bruno Huhn  
To the Evening Star ("Tannhäuser") ..... Richard Wagner  
Song of Hybris the Cretan ..... Elliott  
Entreaty ..... Wilson G. Smith  
The Bugler ..... Pinsuti

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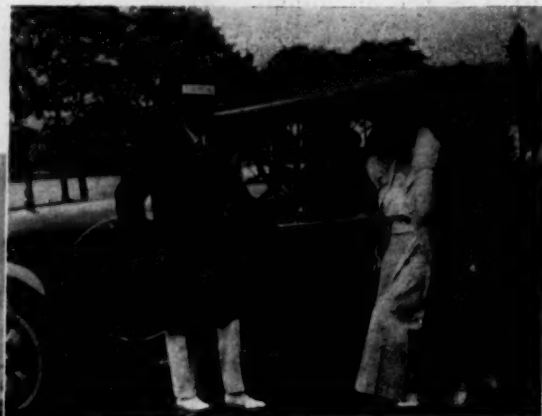
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## Mme. Soder-Hueck Resumes

Mme. Soder-Hueck, the well known New York vocal authority, is back in New York. Today (Thursday) work begins again at the Soder-Hueck studios in the Metropolitan Opera House Building, and the season's outlook is particularly bright.



ADA SODER-HUECK MOTORING IN NEW JERSEY, Where she visited the most beautiful church in that section of the country. Picture taken in front of St. Peter's Church, Spring Lake, N. J.

AFTER A MOTOR RIDE AND WALK IN THE WOODS. Snapped at a famous viewpoint—Navesink Park, N. Y.

## NATIONAL OPERA CLUB PLANS

The first meeting of the National Opera Club of America, Katharine Evans von Klenner, founder and president, will be held October 11, in the grand ballroom of the Waldorf-Astoria, New York City, the permanent headquarters of the society.

The opening of the season is always a gala event, and as usual, notable guests will occupy the platform with the officers. Havrah Hubbard and Claude Gotthelf are to furnish the operalogues as in previous years, the latter supplying the musical illustrations and the former giving an interesting analysis of Verdi's "Otello" at the first meeting. In addition, there will be an open forum, in which modern Italian composers will be discussed and replies made to the inquiries that arise from the contents of the question box, which is a feature of each program. Visitors from every walk of life honor the club by their attendance and make the conferences highly interesting and instructive. To the list of members, world-famous singers lend their names, and frequently give their presence, in all the activities of the club's work. Kathleen Howard is a recently elected vice-president, and Clementine de Vere Sapio has been very faithful in song and service as the first vice-president since the inception of the society.

The educational work of the club this season, among its other endeavors, will be the development of a chorus of 100 voices which are to be under the skilled leadership of Romualdo Sapio, and beneath his baton will make an initial appearance at the annual fete of the club, January 18. A performance complete in details of principals, scenery, costumes, orchestra and chorus will then display the resources of the talent, industry and enthusiasm of the entire

organization. The program (subject to change) prepared for the various meetings during the coming year is as follows:

October 11, afternoon—Modern Italian composers, Mascagni, Leoncavallo, Wolf-Ferrari—operalogue, "Otello," Verdi. October 18, evening—operalogue, "Cavalleria Rusticana," Mascagni. November 8, afternoon—Russian composers, Tchaikowsky, Rubinstein, Moussorgsky—operalogue, "Prince Igor," Borodin. November 23, evening—operalogue, "Bohème," Puccini. December 14, afternoon—French composers, Gounod, Meyerbeer, Delibes—operalogue, "Carmen," Bizet. December 27, evening—operalogue, "Hansel and Gretel," Humperdinck. January 10, afternoon—American composers, Hadley, Herbert, DeKoven—operalogue, "The Daughter of the Forest," Arthur Nevin. January 18, evening—Fourth annual grand opera performance, February 7, afternoon—Mozart, Nicolai, Weber—operalogue, "Siegfried," Wagner. February 28, evening—"Louise," Charpentier. March 14, afternoon—Modern French composers, Debussy, Massenet, Saint-Saëns. Production of one act opera. March 28—Acts from grand operas. April 11, afternoon—opera novelties, "Canterbury Pilgrim," "Francesca da Rimini," "Azora," "Madeleine." May 9—Annual meeting.

MUNICIPAL ORCHESTRA OFFERS  
TEN CENT SYMPHONY CONCERTS

San Francisco has done a thing worthy of note in giving its people a Municipal Orchestra. This is a real symphony orchestra, consisting of 60 players conducted by Frederick G. Schiller, a native of Munich who has been in this country five years and is rapidly becoming Americanized. He is a serious musician, a pupil of Ludwig Thuille, and a man of high artistic conceptions. Credit should be given Supervisor Andrew J. Gallagher for forcing through the legislation which has made this orchestra possible. Concerts are given once a month in the huge Exposition Auditorium, which seats some 10,000 people. An appropriation was made for the first three concerts and after that an appropriation for each concert separately. The orchestra suffers at present from too few rehearsals, but, even so, the spirit that has led to this effort is worthy and deserves recognition.

The programs thus far given have been excellent. The first concert was on February 22 last, and included works by Wagner, Beethoven, MacDowell, Brahms, Tchaikowsky, etc., and offered also a chorus of 350 voices and Johanna Kristoff, soloist. The second concert, March 18, included works by Mozart, Schubert, Berlioz, etc. Also Paul Galazzi sang the prologue from "Pagliacci," and Mildred Wright played the hercuse from Joselyn arranged for violin solo, strings, flutes and harp. Other concerts were given on April 26, May 1, June 7, July 12 and August 9, and offered as soloists Betty Drews, soprano; Mme. Gustin-Ferrier, contralto; Kajetan Attl, harpist, etc. Among other things on these programs were Hadley's "The Culpit Fay," intermezzo from "The Jewels of the Madonna," several Grainger selections, Edgar Stillman Kelley's "Aladdin" suite, etc.

Admission price for any seat in the house is ten cents. Surely San Francisco is, and has a right to be, proud of its municipal orchestra.



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### Belgian Red Cross Concerts in Canada

Auguste Boulliez, the Belgian baritone of the Boston Opera Company, has completed arrangements for several concerts to be given in the important cities of Canada during the months of September and October. They are to be for the benefit of the Belgian Red Cross, and Mr. Boulliez



HORTENSE DORVALLE,  
Soprano.

will have the assistance of G. G. Goor, the Belgian consul general of Ottawa.

The artists who will assist him include: Hortense Dorvalle, dramatic soprano, formerly of the Royal Opera Monnaie, Brussels; Maurice Dambois, cellist, and Edouard Deru, violinist and late instructor to the children of the King of Belgium and choirmaster of the Palais Royal. Marcel Charlier, conductor of the Chicago Opera Association, will be the pianist.

With such a list of excellent artists, there is little doubt that quite a fund will be realized to help the suffering people of that country. The accompanying picture shows the young soprano in a patriotic costume. As a singer of national anthems, Mlle. Dorvalle ranks among the most stirring and her success at numerous benefit concerts last winter and the summer just ending was genuinely earned.

Mr. Boulliez contemplates giving a like series in the United States before the opera season begins.

### Julia Heinrich Sings Excellent Program for San Diegoans—John Doane Shares Plaudits

San Diego, Cal., September 6, 1917.

Following a very successful recital at La Jolla, given at the Women's Club, Julia Heinrich was secured by the Music Committee of this city to sing at the exposition organ, John Doane being at the organ and piano.

It was a singularly perfect evening and an immense audience made up from all walks of life and well sprinkled with uniforms greeted this popular singer, and were rewarded by one of the very best programs ever offered in this part of the world.

Many present remembered the singer, when as a young girl she visited this city and La Jolla, with her famous father, and it was an added pleasure to this part of the audience to note the tremendous advance Julia Heinrich has made in her art.

The most conclusive applause, hearty and heartfelt, welcomed her every appearance and rewarded every song. It is safe to say that Julia Heinrich sings with the same delightful understanding that marked her father's work and shows that she has her father's brains.

John Doane again demonstrated his charm and ability, artistic and sympathetic, as an accompanist, and the numbers in which he accompanied on the immense organ were conceded to be the joy of the evening. His solos were enthusiastically encored.

This concert ranks, next to Mme. Schumann-Heink's appearance, as the most artistic and successful ever heard at the Exposition, and no greater praise could be accorded.

#### John Doane's Birthday

It is fortunate for the music lovers of San Diego that John Doane has a birthday once a year, is young enough

to have them regularly, and decides to enjoy them with his mother in her home here. Last night about seventy of his friends gathered in his home to listen to a fine musical program.

Frieda Foote Chapman, violinist, and Mr. Doane played a sonata by Esposito and several charming smaller numbers, including a new composition by Alice Barnett Price, all of which gained great applause.

Julia Heinrich followed, repeating her success of the night before at the Exposition Park, revealing the fact that she can gauge the tonal requirements of an ordinary sized room as well as the area of all out of doors. Once again the music lovers listened to such diction as few pos-



JULIA HEINRICH AND JOHN DOANE ON THE BEACH AT  
LA JOLLA, CAL.  
Getting ready for a joint recital.

sess and interpretation that defies the ordinary artist to ever attain.

A delightful surprise came in the appearance, for the first time in many moons, of Edna Darch, who submitted several exceedingly interesting new compositions of Alice Barnett Price. Both singer and composer received ovations.

The evening was a splendid success.

G.

### Velma Lillie Discusses the Effa Ellis Perfield System

"The foundation stone for any instruction must be the arousing of an active interest in the subject," says Velma Lillie, of New York, and continues:

"In the teaching of history, geography, physics, mathematics, or any of the sometimes called practical studies in contradistinction to the fine arts, what have been the most



VELMA LILLIE'S ADULT CLASS IN THE PERFIELD SYSTEM  
At the Greenwich Village Music School Settlement, N. Y.

effectual methods decided upon by our foremost educators?

"The child is interested in the clothes he wears, the food he eats, the things which he sees and knows; so, by taking the cotton, wool or silk of which clothes are made, one can arouse interest in the plant, the sheep, the silkworm, then in their habits and habitats; in the methods of preparing each for market, hence through all the stages of the manufactured product; this is, perhaps, the kernel of the modern educational methods.

"In like manner the Effa Ellis Perfield System, recognizing the love of the child for all nature, begins with the first tone as expressed by the bee, the cricket, the brook, and in natural progression from the recording of this first tone to music as we see it today.

"As the child is interested in every step of the cotton from the planting to the completed dress, and asks of each step on his own initiative, so the little student from this first tone which he knows asks questions as to the growth of the little song he sings, the march he loves and the lullaby that closes his busy day.

"Again starting from his own wee knowledge, rhythm, time, tempo, pulse, pause, glides, etc., are taught through the little poems which so delight him; chords are just words we use in musical conversation, and we modulate in these as easily and naturally as he wanders in his attention from the pussy to the ball and then to the picture book.

"Reproductions of the master's works suggestive of childhood life are shown with simple appropriate musical

## The von Ende School of Music

Fall term beginning  
September tenth  
-- NEW YORK --

numbers so that his interpretative ability is made a part of his musical life.

"In our practical studies we have domestic science, hand carving, the making of art decorations, etc., so that the child has the advantage and joy of using his hands with his head, so our little musical pilgrim himself soon desires to gather up his knowledge and, binding them with his own ideas, writes his own lullabies, marches and songs. This interests him naturally in the men and women who make our great music, and we have our historical interest aroused. In this way we travel on naturally through the wonderland of folksong, symphony and opera and the conditions which have brought each in turn.

"Who can tell where 'the brook and river meet,' or childhood merges into the great ocean of developed thought? In my pedagogical life I have found that that which interests the child interests in a broader and deeper sense the grown up. The questions born of this interest only need more developed answers.

"Music and art make it possible for each experience of life to be more fully appreciated and more far reaching. Indeed, as one well known educator has said, 'they are not luxuries of education, but emphatic expressions of that which makes any education worth while.'"

### Fay Foster in Merriewold Park

The accompanying picture shows Fay Foster, the composer, and Adelaide Tydeman, vocal pupil of Miss Foster, on the beautiful Japanese estate of Dr. Takamine at Merriewold Park, N. Y.

An evening of Miss Foster's compositions was recently given at Dr. Takamine's home for the benefit of the Red



FAY FOSTER AND ADELAIDE TYDEMAN.

Cross, where Miss Tydeman sang in costume, with great success, Miss Foster's new "Japanese Sketches."

These sketches have already richly proved their worth as attractive costume numbers.

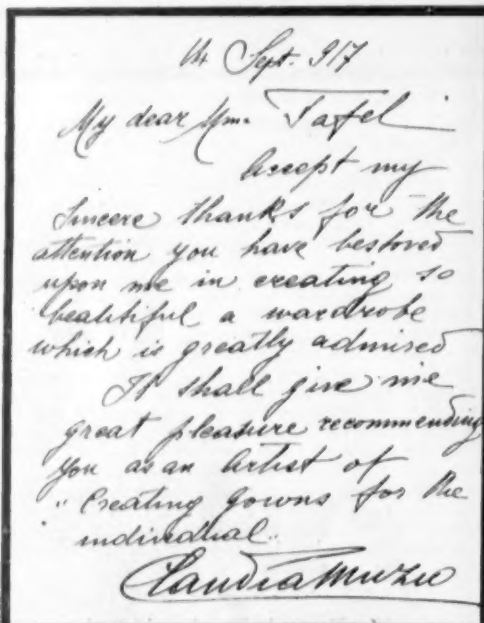
At a late Red Cross benefit at Ridgewood, N. J., one of the most unique and interesting features was furnished by Miss Tydeman, who, wearing a beautiful imported costume, was carried about in a Japanese rickshaw by a native Japanese, and sold many copies of the "Sketches" to the admiring spectators. Mr. Fischer, the publisher, generously donated the copies of the "Sketches," and a substantial sum was realized through their sale.

## Tafel Gowns for the Artistic

Words are scarcely adequate to describe one of the Tafel creations. The materials must be examined, the lines studied out and the finishing touches actually seen, before one can really realize the value of such gowns.

However, the gown shown in the accompanying picture, worn by Claudia Muzio, the attractive young soprano of the Metropolitan Opera Company, is of French metallique brocade in white, with a train drawn through the shoulders and waist line, down the back to a two point effect, the ends of which are finished with a beautiful ornament of rhinestone. The waist line has a chain of rhinestones, showing the pronounced long waist, which was made for Miss Muzio, inasmuch as "the model," according to the creator herself, "was just the thing for Miss Muzio's stately figure." The bodice and front of the gown are of silver lace.

Miss Muzio wore the gown at her Civic Orchestra concert in New York, and her appearance was so lovely that one or two of the papers commented upon her smartness. The singer, like numerous others, admires Mme.



MME. MUZIO'S LETTER ENDORSING TAFEL'S ARTISTIC WORK.

Tafel's work because she never allows an artist to wear a model that does not suit the wearer in every detail. In that, Mme. Tafel's success lies.

#### Frederick H. Haywood, Vocal Instructor and Author, Has Resumed Teaching

Frederick H. Haywood returned to New York to find that numerous pupils from the South and West had already arrived to begin their work. Since the publication of "Universal Song," the instruction book that Mr. Haywood compiled for his own use in his teaching, many teachers have been attracted to the Haywood studios. The author's personal success is a permanent evidence of the value of these lessons, and after all, "the proof of the pie is in the eating thereof."

At the time that Mr. Haywood arrived from his vacation he had three artist-pupils, appearing on Broadway simultaneously, namely, Lenora Kerwin, soprano, at Proctor's Fifth Avenue; Rome Fenton, tenor, with the Sarah Bernhardt Company, and Louise Kelley, soprano, with the "Good Night Paul" Company.

During the season, Mr. Haywood will have monthly musicales at which he will introduce his new artist-pupils. The first of these will be given on the evening of October 24, when Marion Fitch will be presented. Special classes in song interpretation, with dramatic action, an original idea of Mr. Haywood's, will be conducted throughout the winter. These will be for all students including first year pupils.

#### The Althouses Return from Summer Home

Looking as bronzed and healthy as if they had lived without a roof all summer, Paul Althouse, the American tenor of the Metropolitan Opera House, and his wife, Zabetta Brenska, the charming mezzo-soprano, breezed into New York from their Lake Winepesaukee camp last week.

The "co-operative couple"—as their friends call them—had a real "back to nature" summer, but are nevertheless



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CLAUDIA MUZIO.  
Photographed in one of her Tafel gowns.

glad to see civilization again, and especially glad to see New York, where Mr. Althouse will prove once more at the Metropolitan Opera House that an American tenor can achieve fame and success in his own country.

Prior to the opening of the opera, however, Paul Althouse will not be idle, as a list of sixteen concert dates between October 9 and October 27 conclusively testify. On October 31 he will give a Chicago recital under the direction of Carl Kinsey.

#### Cincinnati Enthusiastic About

##### Mana Zucca's Work

Oscar Spirescu has returned to New York after conducting a series of concerts given by the Cincinnati Symphony Orchestra. His program included "Fugato Humoresque" on "Dixie" and "Novellete," both compositions by Mana Zucca, the noted American composer.

Asked how her work was received, Mr. Spirescu said: "I played 'Fugato Humoresque' in my first program, and had to repeat it by general request several times. Not only the press, but also the public and the musicians, were very enthusiastic. 'Novellete' is another clever composition, very appealing to the taste of the American music lovers."

#### Harris W. Maurer Resumes Activities

Harris W. Maurer, the New York violin pedagogue, has fully recovered from his accident of last spring and has returned to the city invigorated and more enthusiastic than ever to resume teaching.

Mr. Maurer will commence activities at his Metropolitan Opera House studios on October 3, where he will teach Wednesdays and Saturdays. On Tuesdays and Fridays he will teach in his Bronx studio, 1375 Washington avenue, and every Wednesday evening his ensemble class will meet there.

Judging from the large number of applications thus far received, Mr. Maurer has every reason to look forward to a successful season.

#### Galli-Curci Starts Tour

Amelita Galli-Curci has ended her vacation and now is on tour prior to her second season with the Chicago Opera, beginning next November. Following her engagement with that organization she will undertake further concert travels. In all she is booked at present for forty opera appearances and sixty concerts during 1917-18.

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### Jacques S. Danielson Opens Season September 25

Jacques S. Danielson has returned from an extended tour of the Northwest, including the Canadian Rockies and touching Prince Rupert as his farthest point. His impressions of Canada are particularly vivid.

"Just across the border," he says, "horrible evidences of war stalk the streets. In Toronto alone, I counted ten men on one city block minus an arm or a leg or both. The poor fellows, however, are invariably cheerful and admit of no sentimentalizing over them. The spirit of the fighting English Canadians is superb. The military hospitals are full to overflowing. There are evidences of crippled manhood everywhere in the streets, but they are in no wise



JACQUES S. DANIELSON.

daunted. On the contrary, the spirit of ultimate victory pervades the country. The entrance of America into this war is to them, even as it is to the French, a light in the dark. A hand held out."

Mr. Danielson will resume his Carnegie Hall and Steinway Hall (New York) classes, September 25. He will also conduct his annual "Qualification Week" when students who aspire to begin their season of study are invited to his Carnegie Hall studios, by appointment, for examination and to talk over their aims, plans, etc.

"There is no doubt now in the fourth year of this world war that America is bound to become a musical world center," continued Mr. Danielson. "Of course, out of the smoldering ruins in Europe will come ultimately a mighty wave of music; the mighty music of Resurrection. But for many a day to come, while Europe is in the period of restoration, America will meanwhile be systematically organizing her music resources into what I firmly believe will make her a world center."

"For years we have had the Godowskys, Bauers, Kreislers, Elmans almost permanently in our midst. Who shall say that the influences of the master musical minds of the world will not have their influence upon America?"

"We are going to learn, too, to foster and properly recognize our own native talent. More and more the American name is becoming a feature on the concert and opera program. It has been my own pleasant experience during the past two years to present recitals from time to time of entirely American names."

"This kind of thing is, in my mind, very significant writing on the wall, in forecast of what is coming."

### Welsh Under Philadelphia Musical Bureau Management

Hunter Welsh, pianist, will be under the management of the Philadelphia Musical Bureau during the season of 1917-1918.



ALBERT SPALDING, U. S. A.

### Albert Spalding Enlists in Aviation Corps

Albert Spalding, the renowned American violinist, has canceled his entire concert tour of the United States and Canada for the coming season and joined the Foreign Department of the Aviation Corps at Mineola, Long Island, as a military interpreter. The coming season promised to

## HACKETT-GRAM

### NUMBER SIX

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be one of the most successful in Mr. Spalding's career, as he had been engaged as soloist with nearly all the leading symphony orchestras, clubs and musical societies throughout the country, and this patriotic move on his part made it necessary for him to cancel approximately \$35,000 worth of contracts already booked, to work for Uncle Sam. Mr. Spalding is an accomplished linguist, speaking five languages, and has made extensive concert tours in France, Germany, Austria, Russia and Italy. The contingent to which Mr. Spalding is attached probably will soon sail for the other side to complete training somewhere back of the trenches.

He made his first concert appearance in uniform at the Hippodrome here last Sunday night at a benefit concert in aid of the Army Athletic Fund before an audience of over 4,000 and received a tremendous ovation. When Spalding went to Washington last June and volunteered his services to the United States Government, it was intimated to him at that time that he would not be required in the immediate

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future and he could in all probability remain here and play his concert tour for the present season.

On Monday of last week, however, he received orders to report to the commanding officer of the Foreign Service Detachment of the Aviation Corps at Camp Mills, Mineola, Long Island. While Spalding, as he is only twenty-eight years old, had registered and drawn an early number in the draft, his previous enlistment was given precedence, but he would have considered it as great an honor to be able to serve his country as a drafted man. Being of the sturdy type of young American manhood, he passed all his mental and physical examinations perfectly.

His absence from the concert platform for the coming season is to be deeply regretted. His concert Sunday night was announced as his last appearance in America before going into active service.

### Louise Stallings Sings for Red Cross Benefit

Louise Stallings, artist-pupil of Lena Doria-Devine, gave a concert for the benefit of the Red Cross, the first part of this month, at Mendham, N. J., where the singer has been the guest of Mrs. Alfred F. Wise, of St. John's Place. She was assisted by Mr. Baraniecki, one of the first violins of the Boston Symphony Orchestra, and William Howell, Jr., at the piano.

That the concert was an artistic as well as financial success may be judged by the following, which appeared in Brooklyn Life:

The broad lawns surrounding the colonial residence of Dr. and Mrs. George S. de Groot were dotted with chairs, and seats were also provided on the verandas for the audience which included representative members of Bernardville and Morristown society, as



LOUISE STALLINGS,  
Pupil of Lena Doria-Devine.

well as the families of the more immediate vicinity. The colonial portico, festooned with electric lights and gaily decorated with tall jars of scarlet gladioli, formed an effective background for the singer, who delighted her hearers by her sympathetic interpretation of French, English and Indian songs; the last group, truly American, was particularly acceptable, and was given in genuine Sioux costume. Miss Stallings' pianissimo effects were especially fine and evidenced admirable training under Lena Doria-Devine, the exponent of the methods of the elder Lamperti. Standing under the national colors Miss Stallings led the singing of "The Star Spangled Banner," bringing to a close this patriotic recital, which netted a nice sum for the Mendham Red Cross.

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

The MUSICAL COURIER's list of "Musicians under the Flag" will be continued regularly each week. Send in more names of the brave men and women musicians who have given up their work to help their country in the hour of its need.

Beginning October 12 and closing April 20, the Philadelphia Orchestra, under Leopold Stokowski, will give twenty-five Friday afternoon and twenty-five Saturday evening concerts for its eighteenth season. The soloists are to include Friedberg, Matzenauer, Elman, Bauer, Gabrilowitsch, Thibaud, Novaes, Claussen, Fremstad, Zimbalist, etc.

The enlistment of Albert Spalding in the army is another fine and inspiring piece of patriotism among our American musicians. No one who knows Spalding is surprised at his act nor at his renunciation of \$30,000 worth of concert dates booked for him this season. The musical world will regret that it is to do without Spalding's art for a while; the nation looks on, however, in proud approval and applauds his splendid Americanism.

The well known operatic and concert singers now in this country are planning to combine for a series of mammoth Red Cross benefits, including also a fund for the wounded of Italy, a movement in which David Bispham is interested. It is understood that concerts will be held in all the large cities of this country simultaneously some time in December. It is expected that the heads of the various operatic organizations will offer the services of their singers.

It is planned by the Metropolitan Opera to give Charles Wakefield Cadman's short opera, "The Robin Woman," late this season. The subject of the work is Indian and the libretto is by Nelle Richmond Eberhart, who has written many lyrics for the Cadman songs. There is a strong likelihood that this opera will succeed, for the Cadman style is essentially lyrical and melodic and his recent successful suite, "The Thunderbird," has proved, according to experts who have heard it, that he has acquired the art of smooth and picturesque orchestration. It is especially gratifying to the MUSICAL COURIER that Cadman is to be given such a great chance at the Metropolitan, for this paper first recognized his real merits and proclaimed them to the

musical world. Since then Cadman has become one of the most popular and most financially successful of American composers.

It now is announced by the Metropolitan Opera House and by the daily papers (the MUSICAL COURIER made the announcement many weeks ago) that the New York temple of lyric art will open its 1917-18 season on Monday evening, November 12, with a performance of Meyerbeer's "Prophète," with Caruso and Claussen in the leading roles and Bodansky as conductor. On Wednesday, November 15, "Bohème" will follow, with Mme. Alda and John McCormack. "L'Amore dei Tre Re" is to be heard again, this time with Caruso and Muzio in the roles of lovers. Ippolito Lazaro, the Spanish tenor, will sing for three months at the Metropolitan, another piece of news published exclusively by the MUSICAL COURIER last spring.

The Toledo, Ohio, Times of September 9 contained a special music section of eight pages devoted to setting forth the present musical activity of the thriving city and also the coming tonal attractions for 1917-18. Toledo has a Civic Music League, organized a little over two years ago by a small group of business men who believed that no greater general service could be rendered the city than to give the people the opportunity of hearing the noted artists and the great symphony orchestras. The league is an organization not for profit. The list of guarantors comprises about fifty prominent Toledo business men who have pledged themselves to a fund of \$20,000 to insure the financial success of the enterprise. The attractions for the coming winter will be under the sponsorship of the league, and will include Galli-Curci, Elman, Muratore, Anna Case, De Luca, Rappold, Matzenauer, and New York Symphony Orchestra. The Eurydice Club of Toledo announces two concerts to be held in November and April. At the first of these events Lucy Gates will be the soloist. Bradford Mills and Florence Whitehouse are to give a series of intimate recitals, in which they will present, among other attractions, Graveure and Leginska. The Orpheus Club has concluded to give nothing but American compositions this winter. The San Carlo Opera Company will appear in Toledo early in the season. The music section of the Toledo Times is filled with advertisements of teachers, schools and music houses, all of whom seem to have an optimistic belief in the artistic and commercial prosperity of the current season, a belief well founded, according to reports received from all the other musical communities of America.

The management of the San Carlo Opera Company has issued a statement expressing its deepfelt thanks to the New York press and public for the extraordinary support given the organization during this, its first New York engagement. Fortune Gallo, the managing director, states that, owing to the unprecedented and continued demand for tickets to all performances given here during the initial two weeks and also because of the consequent disappointment of thousands of persons who have been unable to secure seats, the engagement at the Forty-fourth Street Theatre was extended another week, and the San Carlo season in the metropolis will not close therefore until next Saturday night, September 22. The repertoire for the extra week is as follows: Monday, "Carmen"; Tuesday, "Traviata"; Wednesday matinee, "Tales of Hoffmann"; Wednesday evening, "Cavalleria" and "Pagliacci"; Thursday, "Aida"; Friday, "Rigoletto"; Saturday matinee, "Faust"; Saturday evening, "Traviata." The three weeks in New York will net about \$45,000 for the courageous impresario (who came to the big city where so many traveling opera companies have met disaster and attracted sold out houses night after night for his splendid performances). By the way, one of the remarkable circumstances connected with the current successful engagement of the San Carlo Opera in this city lies in the fact that the repertoire consists entirely of the older standard operas. Works like "Bohème," "Butterfly," "Tosca," "Thais" and other modern productions have not formed part of the San Carlo presentations, which have been confined entirely to such operatic classics as "Aida," "Traviata," "Carmen," "Lucia," "Barber of Seville," "Gioconda," "Tales of Hoffmann," "Cavalleria" and "Pagliacci," etc. The New York public seems to adhere to its old favorites, and, in fact, this condition is prevalent everywhere, for on its travels the San Carlo Opera does not use the Puccini output and the audiences do not seem to miss it.

## LICENSE CHARITY CONCERTS

With every mail one receives these days, come letters begging for patriotic contributions, from penny-a-day funds to Liberty Bonds. On every street corner are men and women asking for money for ambulance outfitting, Red Cross work, Widows' and Orphans' Funds, tobacco for the soldiers, etc.

The Government is appropriating billions of dollars for all kinds of military preparation and equipment. The manufacturers of steel, munitions, ships, shoes, clothing, and the providers of food are working overtime and receiving financial return for their work and their goods. The soldiers are being paid for every moment of their service. Is there any good reason why musicians should be asked continually to show patriotism by donating their assistance to war charity concerts?

Is there very much difference between requesting a musician to give vocal or instrumental solos for nothing in order to help along our war, and asking a shoe dealer to give shoes gratis for the same purpose? Our Government sets a good example by paying for everything it uses and we do not understand why private citizens do not follow that example when they seek the services of musicians in these times.

The musician, as a rule, is less able to work for nothing than any of his brothers in other lines of endeavor. War conditions hit music especially hard. In all the warring countries of Europe, charity funds have had to be collected in order to help the musicians.

America has not yet come to that point but may soon reach it, if the musicians are to be deprived of their legitimate incomes and expected to give of their art without pay in order to help defray the cost of war and to assist in keeping the nation entertained and cheerful while the horrible business of slaughter is going on.

It does not always follow that when a worthy war purpose is announced as the reason for giving a concert, or when a red cross adorns a program, it does not always follow (and we grieve to say so) that the arrangers of the concert are acting in good faith and that the proceeds of such concerts actually go to the charity fund for which they are ostensibly intended. On the other hand, many of the so called charity concerts are arranged by honest persons.

Even in the latter case, however, very frequently men and women of prominence merely lend their names as patrons while a voluntary go between or a professional agent in such matters makes all the practical arrangements and receives a commission—usually twenty per cent. of the gross receipts—for his trouble. The owner of the hall is paid, the printer of the tickets and programs is paid, the ushers are paid, the company that furnishes light is paid, the daily newspapers that carry advertisement of the concert are paid, the taxis that carry the artists to and from the hall are paid. The only one who is not paid is the musician—with a few exceptions.

Strangely enough, these musicians who are paid usually are the ones best able to afford the luxury of giving their services for nothing. Organizers of charity concerts naturally seek for "big names" as their soloists. The "big names" have drawing power and their owners and managers are well aware of it. In consequence when a charity promoter approaches the manager he says: "The artist will not let me donate his services," and when the same request comes to the artist that individual says: "My manager will not allow me to donate my services."

Then a compromise is arranged, the generous artist singing "at a reduced fee because of the worthy cause"—the reduction being made after the regular fee has been quoted to the concert givers at a price advanced sufficiently to allow for the "discount."

It is the less important, the less affluent musician who is expected to serve without pay. He is regaled with the old story that the public appearance advertises him and should indirectly result in business for him. He is cheated for charity.

Foolishly the trusting small musician believes such fables and sings and plays for nothing at all the small charity concerts. Then, when a really big concert is organized and well advertised and exploited by the same persons whose begging induced the small musician to help at previous occasions, they seek out the big musicians, "the big names," and pay their "reduced fees" to help boom the big event.

If this condition of affairs is not a disgrace then we do not know by what other term to call it. In those cases where dishonest organizers pocket all the intake, the proceeding is a crime, of course. The law does not reach them, for nobody takes the trouble to find out what becomes of the funds in the box office after the audience leaves the hall and the lights are turned out.

If peace does not come soon, the number of charity concerts, legitimate and dishonest, is bound to increase hugely and even alarmingly. Does the musician intend to take some action to protect himself, or as is so often the case, is he willing to be the victim and the tool whom his shrewder fellows exploit in order to fatten their own purses.

Musicians who are public performers should form local unions in every city and town and elect a committee to regulate charity concerts. This committee should include also as members one or two business men, appointed by the mayor. A responsible person should be named to handle the funds. And finally, all givers of charity concerts must apply to this committee for a license, which shall be granted only after investigation has established the reliability of the undertaking, and guarantees have been furnished that the proceeds shall not be diverted from the purpose announced as the reason for giving the concerts.

If this is done, the matter of donating his or her services may be left to the individual musician. At any rate, if such musicians then choose to be generous (or foolish) they will at least know that they are not being cheated.



# VARIATIONS

By the Editor-in-Chief

## Absent Treatment

The Messrs. Shubert announce, in their official weekly organ, the New York Review, that they intend hereafter to make the dramatic critics of this city toe the line in point of punctuality. The critic "who strolls into a playhouse on an opening night long after the curtain has gone up will not be seated—he may even be denied admission to the theatre. . . . It is well to remember that the dramatic critic, when he goes to a play to review it, is on duty and is being paid to be on time and to see the whole show."

The contentions of the Messrs. Shubert in this case seem to have logic and merit and one wonders whether the same line of treatment would not be just in dealing with music critics.

We hasten to say that we sympathize with the music critics. We know their line of work from extended personal experience, and we cannot conceive of anything more cruel than to be compelled to sit through an entire musical performance when it is bad, or one is not in the mood for music, or the program contains numbers one has been hearing to satiety at other recent occasions, or the entertainment is a hackneyed opera, or is being sung by vocalists whom one has heard times galore in the same production.

Many times we have seen the critics arrive late and leave early at concerts and operas. Sometimes they had other engagements, sometimes they were tired and wished to go home to sleep, sometimes they were bored horribly, had jumping nerves from sitting still, and had to hurry away to get calming medicine at a pot house or chop grillery in the vicinity. All that is very human, and, after all, critics are human beings, much opinion to the contrary notwithstanding.

But then there come into the question also those other human beings, the performers, and when we think of them we pause in pity and alarm. Concert gives usually pay hundreds of dollars even in the most favorable instances for hall rent, advertising and managerial fees before they they are enabled to step before the public in New York. They present free tickets to all the daily and weekly newspapers.

Assuming that an artist is nervous in his first number or two, improves somewhat later on, and performs excellently toward the close of the program. Is it fair for a critic to leave after that part of the concert or opera which has been done under stress of nervousness, and to condemn the performer as inadequate and unsatisfactory without remaining for the rest of the rendering? We have seen such happenings repeatedly. When a critic acts in that manner does he do his duty by his paper, by the public and by the hapless performers, and is he of any use to the cause of musical art in general?

It is chiefly in the largest cities, like New York, Boston, Philadelphia, Chicago, etc., that the types of belated and disappearing critics flourish. Frequently they are called upon to divide their services between two or more simultaneous musical events in different parts of town. New York often has five or six important concerts and an opera performance on one afternoon or evening. The result is that the regular critics on the dailies try to look in at two of the events, those who have assistants send them to one or two more, and as for what are known as "minor" occurrences or repetitions, well, Heaven help them, for the critics cannot.

It is customary for New York critics to hear an act or two of an opera at the Metropolitan, then to rush to Carnegie Hall in order to experience several movements of a symphony, and finally to wind up at Aeolian Hall in time to listen to the closing group at some vocal or instrumental recital. That is a rare piece of what is known as "hustling" and shows willingness and newspaper instinct, but is it right?

We remember when a similar condition existed in Berlin owing to the plethora of concerts during our student days there. The average accounts of the critics read as follows: "Last evening I heard Wilhelmine Schmidt sing a Handel aria at Bechstein Hall, which she did with cramped style and breathy phrasing. I next rushed over to Beethoven Hall, where Emil Sauer gave a poetical reading

of the slow movement from Brahms' F minor piano sonata. Then I hastened to the Philharmonic Hall, where I arrived just as the orchestra was finishing Beethoven's 'Eroica,' so of course I missed the piano concerto played by Johann Schultz, a new pianist. Next my duties and a cab took me to the Royal Opera and I managed to be in time to see Brünnhilde help end 'Götterdämmerung' by disappearing into the funeral pyre. The flames burned very realistically and the conductor and orchestra did the closing chord with unusual finish and authority."

It may be as bad as that soon in New York. But is it fair?

Critics in the small cities and towns are more conscientious. And they are less lucky. They have only one job a night and they cannot vanish in the middle of it, for every one in the house knows them.

## Worthy War Strains

Reinald Werrenrath has been reading what the MUSICAL COURIER said on various occasions about the new patriotic songs which have mushroomed themselves into existence since this country began to buckle on its fighting accoutrements. On the whole, Reinald agrees with our dictum that most of the "Hark the bugles call" school song is beneath even comical consideration. However, Reinald makes an exception in the case of Ferrari's "Flag of My Heart," which he regards as a war composition so effective that he has filmed—beg pardon, recorded—it for the Victor Talking Machine.

Upon our request, Reinald favored us with a copy of "Flag of My Heart" and after looking it over, we are willing to admit that it ranks far above other works of its kind, and succeeds where they fail, in striking a note of dignity and reflecting an air of sincerity. This is due not alone to the Ferrari music, with its absence of sidewalk harmonization, and its echoes of American national anthems, but also (and perhaps primarily) to the very inspiring text by William F. Kirk, which imparts clever and stirring twists to the familiar material about freedom, our fighting fathers, brave sons, waiting mothers, and the red, white and blue banner of our land. Long may it wave, and long may the publisher, T. B. Harms, pay royalties to Messrs. Ferrari and Kirk.

## Adagio Lamentoso

Ossip Gabrilowitsch kindly furnishes this department with the copy of a communication he received not long ago:

Seal Harbor, Me., August 29, 1917.

DEAR MR. GABRILOWITSCH:

I have written to Philadelphia for the scores you mention and will immediately bring them to you as soon as they arrive here.

You will remember that a letter you mailed me from your house in Seal Harbor reached my house in Seal Harbor in ten days. The distance between our two houses is two miles and a quarter. Computing by this degree of post office speed, I expect to receive the scores from Philadelphia on the thirteenth of February, 1916. If you are still alive then, I shall bring you the scores, providing my feeble state of health will then permit me to go out.

Yours sincerely,

(Signed) LEOPOLD STOKOWSKI.

## How to Crowd the House

In McClure's Magazine for September there is an article called "Commercializing Imagination." The author gives instances of clever persons who have applied imagination to the conduct of their business. He tells about a restaurateur who noticed that the number of his patrons varied on different days of the week. Soon he got to know how many he could expect and when. For the smaller crowds he took out enough tables so as to leave only enough for their accommodation. In that way the place always looked full to the patrons.

That plan might work well with concert halls where there are chairs instead of fastened seats.

We remember a conservatory director who had imagination. He used to issue 1,000 free tickets for a concert in a hall seating 500 persons. Next morning the local paper could say truthfully, "Hundreds Turned Away from Conservatory Concert."

Another conservatory director, in an earlier pioneer period, attached an extra numbered coupon

to each ticket, this coupon being retained by the concert goer. At the end of the program a drawing for a gold plated watch took place, the numbers in the hat being those on the coupons. Needless to state, the concerts of this conservatory always were crowded and every one remained until after the last number.

Thousands of persons went to hear Ole Bull because they were told he would imitate on his fiddle the roar of Niagara and the sounds of the barnyard animals.

A modern young violinist signed a contract with two managers. He hoped to make them quarrel, and thereby lead the public to think they were fighting about him.

Dog accidents and jewelry robberies no longer are novel or effective. Motor shakeups make only a mild stir nowadays. The first artist to go up in an aeroplane or down in a submarine is sure to create interest and help the box office.

Paderewski used to have imagination when he first came here with the longest mop of red hair in the world, threw an air of mystery about himself, and played in a semi-dark hall. He still has the same old stock of tricks, but he no longer needs them. Liszt and Paganini were the past masters in applying imagination to the profitable exploitation of their art. Wagner learned the game after he got firm footing.

Last winter a pianist tried to get a full house by advertising that he would dress and make up to resemble Liszt. However, his hearers were few. Perhaps they suspected that even though he could look like Liszt, he might play like the devil. He did.

## The Harmonious Art

Among the visitors at the San Carlo Opera performances here last week were a conductor, a soprano, a vocal teacher, a tenor, a baritone, a contralto, an operatic manager. Their comments were caught by a bystander and listener and he reports as follows:

Conductor: "The singers are excellent."

Vocal teacher: "The conductor is great."

Soprano: "The contralto is splendid."

Contralto: "The soprano is wonderful."

Tenor: "The baritone is magnificent."

Baritone: "The tenor is superb."

Opera manager: "The ushers are very capable."

## Music and Militarism

Again the ugly rumor runs up and down our city that there may be no German opera at the Metropolitan this season. We have gone into this matter before and believed it settled long ago by Giulio Gatti-Casazza and the board of directors that Wagner did not start this war and should not be punished by being banned from our opera house.

There must be someone intensely interested in bringing up this same old question every few weeks or so. If we had no Wagner at the Metropolitan, what would be the repertoire? Principally Verdi and Puccini, we believe. Does that suggest any train of thought in the mind of the reader?

It cannot be that American patriotism would be shaken or weakened through hearing Wagner music and listening to Wagner singers.

When a friend of ours—an Englishman—read these latest ridiculous operatic rumors he laughed and said: "I was not aware that your nation had declared war upon anyone except the German Government, and not even upon the German people. Did the German Government write 'Lohengrin,' 'Walküre' and 'Tristan and Isolde'?"

"Let us have no Art Frontiers," says a headline in the Evening Mail, and the same paper says that we would suffer more than Germany, by committing art vandalism against great music that belongs as much to us as it does to the land of Wagner's birth.

The World takes up the cudgels for justice and enlightenment by saying that there is no reason to exile Wagner if we accept Bach, Beethoven, Brahms, Schubert, Schumann, Strauss, Mendelssohn and Wolf, on the programs of our symphony concerts and vocal and instrumental recitals. Adds the World: "If patriotic Americans will peacefully listen to Teutonic music in Carnegie or Aeolian Hall, why not in the Metropolitan Opera House? If Walter Damrosch may conduct his various excerpts from 'Der Ring des Nibelungen' in concert, why may not Arturo Bodanzky direct the whole work in its original form?"

We have every reason to think that Wagner will hold his own at the Metropolitan as heretofore, and that those Servian, Roumanian, Argentinian and Italian publishers interested in seeing him ban-



ished will have to endure him here indefinitely, war or no war.

### Something New

After all, we must add a reservation to what we wrote earlier on this page about the lack of variety and novelty in the things singers do outside of their vocalism. At this instant comes a telegraphed great story from Los Angeles, via the New York Times, and it reads as follows:

LOS ANGELES, September 11.—In a successful effort to save life Ernestine Schumann-Heink, the famous singer, sucked poison from the arm of a nine year old boy at Wenden, Ariz., today after he had been bitten by a large rattlesnake.

The diva had gone to Wenden to say good-bye to her own son, Fred Schumann, who was leaving for the war. The lad she saved is Carlos Gonzales. The doctors say he will live and will owe his life to the great singer.

Mme. Schumann-Heink's daughter-in-law had been bitten by a scorpion just after her son's departure. Little Carlos said that rattlesnake poison was a remedy against scorpion poison and started out to find a snake. Mme. Schumann-Heink went with him.

While trying to catch the rattler he was struck in the arm. The famous singer acted at once, and the lips which had so recently kissed her own boy farewell sucked the poison from the wound.

It took courage and imagination on the part of Schumann-Heink to perform the heroic deed, and its newspaper exploitation was legitimate. The next move now is squarely up to Mary Garden and Geraldine Farrar.

### War Variationettes

"If musical journalists had the writing of the war news," postcards B. F., "no doubt they would refer to troops as 'troupes.'"

\*\*\*

Why does not the government commandeer all the ukuleles, cut out their strings and give them to the army engineering units for barb wire use abroad?

\*\*\*

Pacifists are the same persons who hiss when a musical audience gives a performer more than two rounds of enthusiastic applause.

\*\*\*

Victory without peace—the Metropolitan Opera's injunction against Hammerstein.

\*\*\*

No matter what else happens the world must be made safe for symphony orchestras.

\*\*\*

What is camouflage? Camouflage is Mary Garden telling American interviewers that she does not care to sing in opera here now.

\*\*\*

It is a pity that Germany never knew anything about community singing. If it had, it might have become a great musical nation and produced some worth while composers.

LEONARD LIEBLING.

### AT THE METROPOLITAN

Delayed weeks and even months beyond the usual time by the uncertainty as to the giving or non-giving of German opera the annual announcement of the plans for the Metropolitan Opera season finally appeared on Monday of this week. It will be found in full on page 5 of this issue.

Mr. Gatti-Casazza's announcement, influenced undoubtedly by the events of the day, has stronger red, white and blue tints than ever before.

The statement of chief interest relates to the production of a new opera by Charles Wakefield Cadman "Shanewis" ("The Robin Woman"). At last we are to have an American opera on a real American subject. Judging by the enormous success earned deservedly by a number of Mr. Cadman's other works "Shanewis" ought to be well worthy of a hearing.

Another American work, the ballet, "The Dance of the Place Congo," with a scenario laid in New Orleans, the music by Henry F. Gilbert, also will be produced.

The foreign novelties are to be Mascagni's latest effort, "Lodoletta," founded on Oudia's popular story, "Two Little Wooden Shoes;" "Marouf," a French opéra-comique, music by Henri Rabaud, a conductor of the Paris Opéra; Liszt's "Die Heilige Elisabeth," heard oftener in oratorio form than as an opera, and Rimsky-Korsakoff's "Le Coq d'Or," a fantastic opera-pantomime. The announcement states that "owing to difficulties due to the present state of war" the new Puccini opera "La Rondine" will probably not be heard before the season 1918-

19. One is inclined to think, in view of the fact that the publishers of "Lodoletta" found no "difficulties" in getting their material here for an American production this year, that some question of the intricate Ricordi musico-political game is what hinders a production of "La Rondine" this season. Perhaps the astute publishers prefer to await a season in which honors need not be shared with Mascagni.

Among the revivals, "Faust" is promised after an absence of several years; Meyerbeer's "Le Prophète" is to be done in French, and "The Daughter of the Regiment" and "I Puritani" will provide rather an overdose of early pliocene Italian music, though there will be opportunity for Maria Barrientos to display her vocal agility.

The MUSICAL COURIER has long ago and exclusively given practically all the news as to additions to and changes in the artistic personnel in advance of the official announcement.

A host of friends and admirers of Olive Fremstad will welcome the great artist back to the post where she properly belongs and it will be a genuine pleasure to hear that premier tenore leggiero, John McCormack, on the stage once more.

American names loom larger than ever before in the list of new artists. Florence Easton, May Peterson and Thomas Chalmers have proved their worth on other stages, while Helen Kanders, Marie Conde, Ruth Miller and Cecil Arden are all names new to New York. Seven additions to the American forces at the Metropolitan in one season is an encouraging sign that Mr. Gatti-Casazza is beginning to realize it is possible to find here at home material fully equal to some of that which he has imported in recent years.

Then there is that sterling artist formerly with the Chicago Company, Julia Claussen; a Spanish tenor of much reputation abroad, Hipolito Lazaro; and Jose Mardones, who, with Rabinoff's Boston Opera Company, has shown himself one of the best operatic basses now on the boards. Of the new conductors, Moranzoni has proved his worth, also with the Rabinoff company, while Monteux has evinced ability as a symphony leader both here and in France.

Adolf Bolm, one of the Diaghileff Russian Ballet, has been engaged as a "special stage manager and ballet master" for the Rimsky-Korsakoff "Le Coq d'Or." It is to be hoped that Mr. Bolm will remember what happened when the Diaghileff company presented that very work in Paris, so twisted about and mishandled that the family of the late composer brought suit against Diaghileff to prevent any such slander on Rimsky-Korsakoff's memory.

The expected has happened, and the name of Otto Goritz does not appear on the list of artists retained from last season. There will be few tears shed over the loss of an artist who was so indiscreet as he in times like the present, nor will his absence be felt artistically. Those who used to like Goritz's Beckmesser version will find that Chalmers can provide one just as effective in action and many times better in song.

One interesting point is the addition of the phrase "entire season" to the names of Geraldine Farrar and Enrico Caruso. There was a rumor current, coming from far underneath and permeating and vibrating through all the inner and outer musical circles in New York, that Enrico Caruso would not be at the Metropolitan during the season 1917-18. The same mysterious sources of information had it that the reason for the break between Caruso and the Metropolitan was a personal difference between the tenor and the impresario of the institution, but the official announcement of the popular songbird for the "entire season" would seem to indicate that the difficulties—which undoubtedly did exist in a greater or less degree—all have been smoothed over.

So up with the curtain!

### DO NOT BORROW!

An unusual advertisement appeared in the issue of Printers' Ink of September 13 that is herewith reproduced for the benefit of those musicians who are in the habit of borrowing the MUSICAL COURIER. There is considerable difference, of course, between the price of the MUSICAL COURIER and that of the Farm Journal, \$2 per year, the subscription price of the MUSICAL COURIER being \$5 per year. The imposition, therefore, upon the one who pays for his subscription by the one who habitually borrows the paper is far greater in proportion as regards the

Farm Journal, and yet, to the musician, the MUSICAL COURIER is of just as much value and importance as the Farm Journal to the farmer.

### No More Borrowing

"Find enclosed \$1 for a subscription to The Farm Journal for Sam Dixon. I have been six years trying to get him to send for it and quit borrowing my Paper."

—C. E. Granger

Sam Dixon will certainly be ashamed one dollar's worth when he finds that his friend, Mr. Granger, has paid for his subscription. It is hardly to be expected that the hard working, economical musician who pays \$5 per year for the MUSICAL COURIER would expend the same amount of money to relieve the annoyance that must come to him when he looks for his MUSICAL COURIER for some information and finds that his friend has borrowed it. It might, however, be a money making proposition for the musician who obtains his information regarding matters musical through the MUSICAL COURIER at least to spend \$1 or \$2 for a limited subscription and thus notify his borrowing musical friends that a substantial charitable musical offering had been made. This advertisement from Printers' Ink is reproduced as a suggestion to the subscribers of the MUSICAL COURIER who are annoyed by borrowers who never return the paper, and suggests a way of relief.

### THE MACY VS. VICTOR SUIT

The suit of R. H. Macy & Co., of New York, against the Victor Talking Machine Company, of Camden, N. J., is one of great import to musicians. As a general thing the musician would look upon a suit of this character purely from the commercial point of view. The musician, however, is only grudgingly credited with any commercial ideas or commercial ability, yet what affects the Victor Talking Machine Company surely affects the commercial side of the musician's work.

Those musicians who have dealt with the Victor Company realize fully that whatever would affect the commercial success of that institution would naturally affect them, in that the Victor Company has probably paid the musicians whose ability has been recognized by the public the largest sums of money that they ever have received, and this with a full understanding of the financial compensation those same musicians have had from the public for their public appearances.

Probably it would be well to explain just what this suit of R. H. Macy & Co. against the Victor Company means. For a long time there has been a suit in the courts instituted by the Victor Company against the Macy house for the cutting of prices. It will be remembered that R. H. Macy & Co. carried a suit for a long time regarding the cutting of prices of books, and this legal controversy was watched with great interest by those who believe in the maintenance of a one price system and also by the writers and publishers of books. The Victor Company, as is well understood, has built up its great name value on the quality of its products, and has protected that name value through its maintaining a one price system of selling. This method has been carried to a point where it is as natural for one to expect the price named on a Victor machine or record to stay the same as that for a Steinway piano, Steinway & Sons also having maintained a one price system for years.

The Stephens bill now before Congress is based upon this very proposition and it has been the policy of the MUSICAL COURIER to assist in every way possible in the maintaining of a one price system. This paper is supporting the Stephens measure in Congress.

Every musician can well understand the value of the one price system as applied to pianos. When



the name of one of the leading makes of pianos is mentioned the musician expects that instrument to be of the highest possible artistic standing and tone quality, and realizes that to maintain that stading also the price must be maintained through the one price system.

All in all, it would seem as though the legal controversy that now will ensue between the Macy Company and the Victor Company will be of unusual importance to musicians all over the world. The Victor Company has through its successful business policies paid to the musicians of the world more money, and the Victor Company has been of greater assistance to the musicians of the world, than any other commercial institution past or present.

It is not the province of the MUSICAL COURIER to enter into the different phases that will be presented in this legal controversy. It will be the province, however, of the MUSICAL COURIER to do all it possibly can to protect the interests of the musicians. The MUSICAL COURIER believes that the one price system as applied to musical instruments protects the interests of the musicians who must depend upon musical instruments for their livelihood.

Macy-Victor suit is of vital interest also to the commercial world. It would seem that name value is the basis of the one price system, for if name value is not protected there is no incentive on the part of any commercial institution to create name value. Quality, of course, must be the foundation upon which name value is built and the musician must realize this and must feel that the suit of R. H. Macy & Co. against the Victor Company is not for the benefit of the commercial world or the artistic world, but, if all be true that is said, it is for the individual benefit of R. H. Macy & Co. in its policy of selling, which is well understood by all merchants and by all who patronize that great commercial institution.

Of course this litigation may, as is so often the case, extend over many years. It may be also that Congress will settle the suit through the enactment of the Stephens bill—a measure of great value to the artistic and commercial elements.

## MAKING THE WORLD SAFE FOR MUSIC

Back to the trenches, now that the summer furlough is over! We have enemies of all sorts on all sides of us. From one year's end to another we are bombarded with vulgarity, gassed with frivolity, blockaded by indifference to music and art, attacked by jazz and rag, submarined by card parties and sports. Where can the good musician turn for peace and disarmament? He does not possess the wings of a dove to fly away and be at rest after the manner desired by the author of the fifty-fifth psalm. He must simply dig in, that is all. Throw up the entrenchments of good teaching, and use as a base the strong fortress of knowledge and experience. Now and then he can make a frontal assault and overcome the foes of music with an orchestral concert. This is the heavy artillery of our art. In the long run, however, the infantry and airplane work of the recitalists count most. Give the enemy no rest. Raid his trenches by night and hammer at his defenses by day. The world must be made safe for music. The junkers and their junk must go.

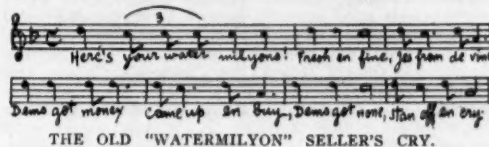
Bronzed, healthy, high spirited, ambitious, and eager for the resumption of their work, the hosts of musicians are returning from their summer vacations, their tennis, golf, fishing, walking, sailing, motor, climbing, and taking their places in the private studies, the conservatories, the public schools, the orchestras, choruses, conductor's chairs, and opera houses. May these merry and worthy dispensers of tone realize all their hopes and help make this wartime 1917-18 season one of general fraternalism, helpfulness and co-operation. Let us all assist in making America safe for democracy and for fine and honest musical endeavor, apart from any narrow considerations of nationalism.

At the Strand Theatre here the symphony concerts under Ariani are proceeding successfully with excellent programs finely performed. The Rialto, marching also in the procession of musical progress at our film houses, announces a special series of symphony concerts with educational pictures. The admission for children will be 10 cents, with seats for adults at higher prices.

## THE BYSTANDER

### Street Cries and Some More About "Military" Music

The Bystander thanks Mrs. W. G. Reed, of Memphis, Tennessee, who has already helped him with some interesting anecdotes, for the bit of music which accompanies today's column. "This little negro theme," writes Mrs. Reed, "was sung by an 'old timer' while offering his watermelons for sale, when I was a child in Memphis, and the quaint minor strain and words made a lasting impression upon me, especially because the voice of the old man was so appealingly musical." Simplicity itself, it is just the kind of theme that would have made an appeal to such a musician as the late Antonin Dvorák. Perhaps one day we



shall have an American opera of the South, into which some of these quaint, original and interesting street cries will be woven. Charpentier's adroit use of the Parisian cries will be recalled by those who know his "Louise" and Puccini employs one with equal cleverness in the second act of "La Bohème."

I have heard from the Sweet Singer, of Little Rock, to whose poems, "Music" and "Stage Fright," a recent Bystander was devoted. The Sweet Singer seemed a trifle peeved and I'm sorry, for all I intended was to set a real talent, still undeveloped, on the right way. That one line "the flight of a God-filled soul," shows that there is material to work on and material worth developing, at that. Also the Sweet Singer wants to study composition. There are two fine teachers right down in her section of the country, as good as we have in all the States. One of them is Carl Busch, in the Studio Building, Kansas City, and the other Ernest Kroeger, of the Musical Arts Building, of St. Louis. Write to them, Sweet Singer, and if they have no time to help you personally, I know one of them will set you on the right track to find assistance.

There is only one mortal for whom infallibility is claimed and that one does not happen to be the Bystander, as witness the following:

UNIVERSITY OF ARIZONA  
TUCSON

OFFICE OF THE DIRECTOR OF MUSIC

Tucson, Ariz., September 13, 1917.

MY DEAR BYSTANDER—I predict that I have the honor of writing you the one hundred and twenty-third note you have received since you wrote your last week's paragraph saying that "Hail, the gang's all here" was taken from "Iolanthe," when it's from "The Pirates of Penzance."

If I did not enjoy your "colyum" so much I would not sign myself,

Very respectfully yours,  
CLARK TEAMING.

Musical Director, University of Arizona.

Quite right, dear Mr. Teaming, and very much obliged for your kind words and for calling my attention to the slip. And, by the way, do you remember that chorus in "Iolanthe"—"I'm pretty sure I've got the right work this time?"

Bow, bow, ye lower middle classes!  
Bow, bow, ye tradesmen and ye masses!

That's another Sullivan tune that ought to be splendidly effective for the boys, with appropriate words fitted to it.

Speaking of soldiers and singing, I wonder if those good gentlemen who are devoting their time to "teaching" the boys what and how to sing are not wasting their own time and the soldiers' time as well. My guess is that the men in khaki have very definite ideas of what they want to sing, and how and when they want to sing it, an idea that was decidedly strengthened by my experience the other afternoon. Coming up in the smoker of a train from Gloucester to Boston there was a contingent of some twenty odd soldiers from the former city. It takes about an hour and a quarter for the trip, and for at least an hour and ten minutes of it that car was filled with sounds more or less melodious emanating from the aforesaid soldiers. I must admit not being conversant with most of the recent popular song literature and the only selection which I recognized was "Arrah go on!" Their repertoire was not very extensive—half a dozen songs, perhaps, at least half of them, as rendered, possessing sad and melancholy strains seemingly singularly unfitted to cheer either performer or auditor; but they made up for the limits of their repertoire by plentifulness of repetition of its constituent numbers, particularly of the songs climaxing upon one of those chords, vulgarly known as "barber shop," which for some obscure reason seem to delight heart and soul of the untrained singer. Those boys needed no urging to sing—the only thing that stopped them was the end of the route; nor would they have welcomed instruction, for theirs was, indeed, a self satisfying performance.

All of us have seen in the papers, I suppose, photographs of the various styles of clubs alleged to be in use by our enemies in despatching the wounded who are left upon the field of battle; and I can think of no more effective club for the purpose than one of those impromptu glee clubs, such as that on the Gloucester train.

That was real community music of the genuine, voluntary kind. It only went to prove that Soldier Albert Spalding was right when he said that community music must be considered as a social, rather than a musical, manifestation.

BYRON HAGEL.

## I SEE THAT—

Arthur Hackett's numerous engagements have compelled him to leave Boston and take up residence in New York City.

Ada Soder-Hueck, the eminent vocal authority, has returned to New York and opens her studios in the Metropolitan Opera House Building today.

Alice Nielsen opened in Buffalo, N. Y., last week with pronounced success in "Kitty Darlin'."

Vladimir Dubinsky, the cellist, after a delightful summer, has returned to the metropolis and has opened his studios at 547 West 147th street. His Aeolian Hall recital is scheduled for some time in November.

Francis Rogers has canceled his engagements between now and the end of December in order to go to France, under the auspices of the War Work Council, where he will give concerts for the soldiers, assisted by Mrs. Rogers. He expects to return to New York in January.

Claudia Muzio endorses Tafel's artistic work.

Stockholm's interest in music has increased since the war. The Zoellner Quartet is home again, prior to starting on their tour, which begins next month.

Oscar Seagle raised over \$1,000 for the benefit of the Red Cross at a recital at Lake George, N. Y.

Louis Gravenre has returned to his home in Vermont for a few weeks' rest before starting on his new season's work.

The enrollment of the Chicago College of Music's season is exceedingly large and the prospects are bright.

De Luca was surprised to see the crowds the San Carlo Opera Company were obliged to turn away for two weeks. He asked if a new age of music and opera were being reached?

Leonore Elizabeth von der Lieth's creative work has already won remarkable recognition and exceeding popularity.

In the settlement of the estate of Olea Bull Vaughan, daughter of Ole Bull, the famous Norwegian violinist, the Ole Bull Fund Committee of Bergen has come into possession of \$40,000.

Harold Henry will inaugurate a new lesson method this fall. The class consisting of but four pupils, will do technical studies ensemble, and then have their separate lessons, each pupil receiving the entire benefit of four lessons. The plan will in a measure do away with nervousness.

Rita Fornia, Maximilian Pilzer, Duncan Robertson, the Pavley-Oukrainsky Russian Ballet, Sutro Sisters, Sascha Jacobsen, Muriel Mooney, Marcia van Dresser and Tilly Koenen have been engaged to appear with the Chicago Orchestra.

Dora de Philippe is a versatile interpreter of operatic roles and delightful singer of songs.

Louis Stallings, the talented artist-pupil of Lena Doria-Devine, gave a benefit concert for the Mendham, N. H., Red Cross.

Namara has been booked to tour the West with the Minneapolis Symphony Orchestra.

Dostal is honored in his home city.

Creatore engages Boscacci, the eminent Italian tenor, as a member of his opera company.

Louis Eckstein is called "the Genius of Ravinia Park." Christine Miller gave a second concert at Magnolia, Mass., for the French wounded.

Theo Karle was married on September 5, in Seattle, Wash., to Lenore Christoff.

Mme. Niessen-Stone's pupil, Agnes Robinson, scored with the San Carlo Opera Company when she sang the role of Santuzza.

Seymour Bulkley, an American tenor better known abroad, will appear in concert here this season under the direction of R. E. Johnston.

Andrea Sarto has taken an apartment at the Selkirk, 308 West Eighty-second street, New York.

Cincinnati was enthusiastic about Mana Zucca's works. Genevieve Vix will make her American debut as Manon.

Victor Harris will resume his teaching on October 1.

Mme. Sturkow-Ryder is to appear this season under the management of Albert van de Mark.

Mary Garden arrived in New York last week from Paris, and will fill an engagement to act in a moving picture of "Thais."

Alma Gluck has promised to donate at least \$25,000 from her profits to the American Red Cross.

Herbert Witherspoon will give a series of three historical recitals in Aeolian Hall, New York, which are scheduled for February 7, 14 and 21.

The Boston Symphony Orchestra will make Victor records in October.

Grace Hoffman is under the management of Emil Reich, who has booked her extensively for this season.

Three Saenger artists appeared in "Faust" at Ravinia Park. They were Marie Rappold, Orville Harrold and Henri Scott.

Rosita Renard, the young Chilean pianist, entertained the soldiers at Camp Mills.

Paderewski has canceled his bookings for the season of 1917-18, and will probably return to his native country, Poland.

Sousa's band is not to be disbanded. Samuel Gardner is "doing his bit." The San Carlo Opera Company continues in its third week to turn crowds away nightly.

# DAI BUELL

## PIANIST

AN ARTIST OF RARE CHARM AND BEAUTY

IN RECITAL AT AEOLIAN HALL  
THURSDAY EVENING, OCTOBER 25

Management:  
WINTON & LIVINGSTON, Inc.  
Aeolian Hall New York

Violin Instruction

VICTOR KÜZDÖ

First authorized exponent  
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Eddy Brown)

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# JEAN GOOPER

## CONTRALTO



© Campbell Studios

ENGAGED FOR FORTY WEEK TOUR WITH  
SARAH BERNHARDT

Jean Gooper, contralto, sang several numbers delightfully—  
New York Times.  
Miss Gooper, with a tender contralto voice, won the audience  
completely and had to respond to two encores—New York  
Herald.

Management: R. E. Johnston, 1451 Broadway, N. Y. City

## ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page of this issue.)

Chicago, Ill.—(See letter on another page of this issue.)

Kalamazoo, Mich.—The Kalamazoo Choral Union series of pre-festival concerts will be opened Tuesday, November 20, with a concert by Ignace Paderewski at the State Armory. Friday, December 14, Alma Gluck will be heard in a recital. Sunday afternoon, December 16, the Kalamazoo Choral Union (300 voices) will give Handel's "Messiah," under the direction of Harper C. Maybee. Friday, January 11, the Philadelphia Symphony Orchestra, Leopold Stokowski conducting, will be the attraction. The annual May Festival (date to be announced) will present a symphony orchestra, the Kalamazoo Choral Union, the Children's Chorus and some eminent soloists. The prospects are fine for a splendid year. Frank H. Bowen is president of the organization.—The COURIER is a welcome weekly guest.

Kansas City, Kans.—The Kansas City Symphony Orchestra announces the engagement of the following artists: Florence Macbeth, coloratura soprano; Arthur Shattuck, pianist; Frances Nash, pianist; Herman Sandby, Danish cellist; Margaret Keyes, contralto; Theo Karle, tenor; Florence Hinkle, soprano. It is odd to note that all the artists are American born with the exception of Herman Sandby, and he is a native of a neutral country.—In addition to the new teachers which have been added to the faculty of the Kansas City Conservatory of Music, Mr. Cowan, the president, announces the engagement of Dr. Hans Harthan, as head of the harmony and theory department.—The Shriners of Kansas City announce the appearance of Nellie Melba and Lucien Muratore in "Faust," and Galli-Curci in "Lucia di Lammermoor," on October 19 and 20.

Lawrence, Kans.—The School of Fine Arts of the University of Kansas has been particularly successful this year in securing positions for its graduates. Among those who secured first class positions are: Helen Jenkins, professor of piano and harmony, Methodist University, Guthrie, Okla., and Ailene Wilson, teacher of piano at the high school, Eureka, Kansas. The following students were engaged as music supervisors: Pauline Ketchum, at Alma, Kans.; Gladys Henry, at LeCompton and Linwood, Kans.; Helen Rowles, at Norwich, Kans.; Edna Davis, at Anthony, Kans.; Margaret de Forest, at Iola, Kans.; Olivia Dale, at Neosho Falls, Kans.; Eda Woelk, at Lincoln, Kans., and Bernice Hendrickson, at Formoso, Kans. Several other graduates could have secured good positions, but preferred to return to Kansas University for advanced work in music. Among these will be: Clarence Messick, Topeka; Katharine Barber, Holton; Leah Stewart, De Soto, Mo., and Dorothy Riddle, Herington. Graduates of the School of Fine Arts are becoming well known throughout the middle west for the thoroughness of their training and preparation, and they are constantly in greater demand for first class teaching positions.

Miami, Fla.—Dorothy Stearns, who has spent the summer in Chicago studying voice with Madame Bee-man, gave a recital for the benefit of the Red Cross, at Buena Vista. The program was as follows: "One Fine Day" (Puccini), Dorothy Stearns; "Valse Trieste" (Sibelius), Kauffman Sisters; "Morning" (Speaks), "In Italy" (Boyd), "Take Me, Jamie" (Bischoff), Dorothy Stearns; "Romance" (Rubinstein), Kauffman Sisters; "Vissi d'Arte" (Puccini), Dorothy Stearns; "Star Spangled Banner" Dorothy Stearns and Kauffman Sisters.—Lula Shaver assisted Mrs. Sproule-Baker at the White Temple Organ Recital. Her numbers were: "Two Roses" (Lynes), "The Sweet o' the Year" (Salter), "The Homeland" (Hanscom). Mrs. Sproule-Baker made an interesting feature by introducing the music of the Allies: United States (Flagler), "Alpine Fantasy"; England (Arne), "Rule Britannia"; Canada, "Maple Leaf Forever"; France, "The Marseillaise"; Russia (Lyoff), "Hymn"; Belgium (Callaerts), "Intermezzo"; Italy (Donizetti), "Oh Italia." "The Star Spangled Banner" was sung at the close of the program by Dyke Wetherell, U. S. N.—Sybil Comer, pupil of Sybil McDermid, of the Chicago Lyceum Arts Conservatory, delighted a few of her admirers with a number of songs at her home in Fort Dallas Park. Among the numbers rendered was the song written especially for Miss Comer by Dr. A. J. Myers, and set to music by Prof. Anton Koerner, both of Miami. Oscar Hanke, formerly of the Metropolitan Grand Opera Company, played the violin accompaniment, and Professor Koerner assisted at the piano. The words of Dr. Myers' tribute are:

THE BIRD'S AWAKENING.

Night's sable mantle spreads o'er vale and hill,  
The dew is on each sparkling leaf and flower;  
Solitude and silence empty spaces fill—  
No moon to brighten night's darkest hour.

The first faint beams of dawn now light the sky,  
Gone is the gloom of night, so dark and drear.

Myriad voiced Morn approaches nigh—  
And rising high o'er all, a bird note, sweet and clear!

List, how it rises and swells on the breeze!  
Louder and higher and clearer it soars!  
Echo re-echoes, returns through the trees—  
The bird in ecstasy, his heart outpouring.

He sings of the land that's sheltered from cold,  
The land of the spring, and flowers, and stream;  
He sings of the journey when winter grew old—  
The nest, the birdlings, the mate of his dreams!

San Diego, Cal.—(See letter on another page of this issue.)

San Francisco, Cal.—(See letter on another page of this issue.)

Seattle, Wash.—The opening concert of the season was that given by Theo Karle, September 5, in the Presbyterian Church: Mr. Karle was welcomed by a sold out house, and the enthusiasm given the noted tenor was that which is received by few artists. He was capably assisted by E. Hellier Collins, violinist; Helen Myer, and Inez Morrison, accompanists.—In Emily E. Thomas, pianist, Seattle, has gained a very valuable asset to her musical world as a concert artist and teacher. Miss Thomas was for twelve years at the head of the piano department of the Monmouth College



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# FLORENCE MACBETH

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She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently

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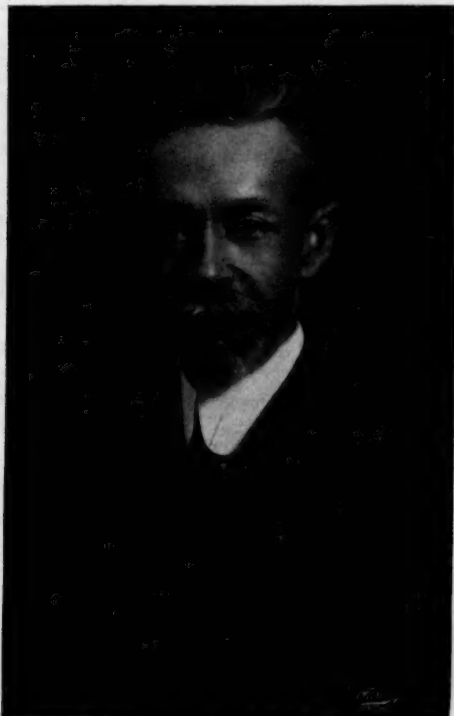
Conservatory of Music at Monmouth, Ill., and resigned her position to locate permanently in Seattle. She is a pupil of Leopold Godowsky and Rudolph Ganz. Pauline Turner and Theo Karle, assisted by E. Collins, violinist, gave a joint song recital, September 10, at the Puget Sound Navy Yard. Helen Seminell was also heard recently at the navy yard concert hall in a recital of her own songs. She was assisted by Pauline Turner. At the close of the summer season a very delightful as well as unique concert was given on a beautiful island in Lake Washington, at the studios and opera school of Frederick Zimmerman. Those participating were: Odessa D. Sterling, pianist; Frederick Zimmerman, tenor; Ernest Elwyn Fitzsimmons, violinist, and Lucy P. Smith, accompanist. Seattle is doing "her bit" in the Red Cross benefit movement. Several concerts have been given and others are to be played by prominent local artists in the near future.

### WHAT AMERICAN WOMEN HAVE ACHIEVED AS ORGANISTS

BY DR. WILLIAM C. CARL

Organist of the First Presbyterian Church, New York City

The women organists of America have won their place with distinction and are holding it with ever increasing success. In the other branches of the art of music they have shown unusual natural talent and ability, but none more so than in organ playing and the direction of church music. A theory long prevailed that women had not the strength to master the difficulties of the organ or were able to conduct choirs and choral organizations. It may have been just this which has given the incentive for work and perseverance, qualities in which they excel, for there are at the present time women who are not only a credit to the profession which they represent, but many who are holding important positions with enviable success. Several of the prominent churches in New York City now engage women



DR. WILLIAM C. CARL.

to preside at their organs and to conduct their choirs. One of the most influential Fifth avenue congregations has chosen a woman organist, who engages and directs the large professional chorus choir and soloists, presenting an oratorio every Sunday during the season, and frequently with the assistance of an orchestra.

It must not be supposed that their activities are confined to New York City, for at the present time many important posts throughout the country are held by them. Women understand organization, patience and perseverance—qualities most essential for the organist—and this they have cultivated to a high degree. In the study of the instrument, if a subject is not mastered in a given time, with them it is pursued persistently until accomplished.

Women are almost invariably good students, and are cultivating a desire for the theoretical side of the art, as well as the study of legitimate organ music.

In the concert field they have won a brilliant success and are interpreting the works of the great masters with skill and intelligence. The organ in America can undoubtedly be regarded as the most popular instrument in the public eye today. Our public want the best, and are quick to appreciate it. The American women are aiding materially in creating a desire for the better class of organ music and in their interpretations are constantly winning new laurels. The high ideals they are maintaining and the musicianship displayed in their work speak volumes for the further advancement of organ music in America.

### Norma de Mendoza at the Strand

Norma de Mendoza, late of musical comedy and who also has been heard in concert, is singing at the Strand Theatre, New York, for two weeks, beginning September 16.

## GOTHAM GOSSIP

Von Doenhoffs Return—The Fiqués Back—Mehans Resumed September 17—Dambmann Pupils Hit—Love and Lea New Studios—Boices Return—Louise Kellogg Removes

Albert von Doenhoff, concert pianist, teacher of the Josef method, and Helene von Doenhoff, vocal instructor, are still at Highmount-in-the-Catskills, where they have enjoyed a good summer's rest. They expect to return to their large classes this week. Their studios are at 75 East Eighty-sixth street, New York.

### Fiqués Return

Carl Fiqué, pianist, conductor, lecturer, and Mme. Noack-Fiqué, send greetings from Waramang Lake, Conn., where they have spent the heated term. They will resume work October 1.

### Mehans Resumed September 17

John Dennis Mehan and Mrs. Mehan will concentrate all their teaching activities in Carnegie Hall, Suite 70, relinquishing the residence studio at Yonkers. They had a busy summer session, followed by a good rest, and now look for the usual number of pupils, giving one hundred lessons or so weekly.

### Dambmann Pupils' Hit

Angelina Cappellano, artist-pupil of Mme. Dambmann, appeared recently in her vaudeville sketch, written by herself, in the Hudson Theatre, Peekskill, with success. The Peekskill Daily Union prints her picture, with the following praise: "Angelina Cappellano, a dainty character singer, made a tremendous hit."

### Love and Lea New Studios

Linnie Love and Lorna Lea, soprano and alto, respectively, have returned to their new studios in the metropolis following their summer's activities at Blauvelt, N. Y. They give vocal instruction, coach singers, write musical sketches, share programs, and are members of a successful mixed quartet.

### Louise Kellogg Removes

Louise Kellogg, formerly of Carnegie Hall, has removed her vocal studio to 30 West Sixty-seventh street, telephone 1405 Columbus.

### The Boices Return

October 1 will see the busy Boice studios again in operation for the season. Mrs. Henry Smock Boice and Miss Boice have spent several weeks at Lake Kampeska, near

Watertown, S. Dak.; some time in Canton, Ohio, and called at the Chicago office of the MUSICAL COURIER, having a pleasant chat with Mr. Devries. Cornelia Hoelzel, of Kansas City, will be with the Boices again this season, as well as students from Texas and other distant places.

### An Honor for Paul Althouse

Paul Althouse, the young American tenor of the Metropolitan Opera, has been elected to honorary membership by Alpha Chapter of the Phi Mu Alpha Sinfonia Fraternity of America and has accepted the election. A more lengthy announcement of the event will appear in the MUSICAL COURIER for September 27.

### Mme. Galli-Curci Opens Concert Season

Mme. Galli-Curci, soprano, started on her second concert tour Saturday, September 15. On Monday evening last she was heard in Saginaw, Mich.



### CHARLES WAGNER SAYS:

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June 5, 1917

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Yours most sincerely,

(Signed), GEORGE DOSTAL

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### THIRD SOLD OUT WEEK FOR SAN CARLO OPERA

**Fortune Gallo's Organization Continues Its New  
York Success—Marcella Craft  
Appears in "Faust"**

Owing to the tremendous capacity audiences of its scheduled fortnight season at the Forty-fourth Street Theater, the San Carlo Opera is remaining in New York a third week after pressure had been brought to bear by Lee Shubert (owner of the theater) and others in the interest of the thousands of persons who had been unable to secure tickets.

Manager Gallo succeeded in shifting his dates so as to accommodate the local operagoers, and now he and Mr. Shubert are wearing broad smiles, for the audiences continue to pack the house and the "Sold Out" sign has been placed in the lobby to stay there until the end of the run, next Saturday evening.

The repertoire and singers have been discussed fully in these columns, but several novelties last week offered features for renewed enthusiastic contemplation.

On Monday evening, September 10, the San Carlo Opera Company presented Gounod's "Faust" with Marcella Craft as Marguerite. This once enormously popular and still attractive opera afforded the American soprano ample opportunity to reveal her art as an actress and singer, which has given so much pleasure to European audiences for a number of years. Marcella Craft makes an ideal Marguerite. She is young enough to impersonate the hapless maiden of the tragedy and experienced artist enough to sing the elaborate and brilliant as well as expressive music of Gounod in a way that is perfectly satisfactory to the most satiated operagoer. In the scene at the fair, the church scene, the highly emotional garden scene, and the affecting prison scene, she met every demand of the composer and the dramatist. Needless to say the audience at once perceived the merits of Marguerite, and the applause that Marcella Craft received must have gratified her even though she felt it was deserved. The remainder of the cast was satisfactory and would have shone with considerable brilliance had the bright particular star of the evening been absent. The complete cast was as follows:

Mephistopheles	Pietro di Biasi
Faust	Girolamo Ingar
Valentine	Angelo Antola
Siebel	Madalena Carreno
Marguerite	Marcella Craft
Marla	Alice Homer

Carlo Peroni, Conductor.

The house was filled to capacity and the audience was very enthusiastic.

The "Barber of Seville" was given a matinee performance, September 12, with the following cast:

Count Almaviva	Giuseppe Agostini
Bartolo	Natale Cervi
Rosina	Edvige Vaccari
Basilio	Pietro de Biasi
Bertha	Alice Homer
Figaro	Filippo Benmyan
Fiorello	Luciano Rossini

Carlo Peroni, Conductor.

Interest centered in the operatic debut of Filippo Benmyan, a young baritone who has been heard before in this city only in his own recital, given at Aeolian Hall last season. It was a first appearance of most unusual promise, particularly from the vocal side. He has a rich, agreeable baritone voice, capable of great flexibility, and he handled it with a surety which might well be the envy of many an older professional singer. Figaro is no easy role for a debut, and Mr. Benmyan also showed unexpected attributes as an actor. He was very heartily received and rewarded by the audience. Agostini was capable as Almaviva and Vaccari scored as Rosina, especial applause following the aria of the second act and the lesson scene.

Thursday evening, September 10, brought with it a performance of "Lucia di Lammermoor," tuneful favorite. Three of the leading San Carlo artists, Edvige Vaccari, Antola and Agostini, were very effective in the leading roles, given with the true Italian touch, both in singing and acting. The sextet, excellently rendered, roused the house to a real storm of applause. The smaller roles were sung by Natale Cervi, Antonio Cetti, Frances Morosini and Luciano Rossini, and Carlo Peroni conducted.

#### "Tales of Hoffman"

"Tales of Hoffman" was the new offering of the San Carlo Opera Company on Saturday afternoon, September 15, and it was a splendid performance generally. Edvige Vaccari, as Olympia and Antonia, did her usual good work, but especially notable was that of the former role. She made a charming doll, her acting being admirable and her voice in excellent form. As Antonia she had better opportunity in which to display the full beauty of her coloratura work. This she did, much to the delight of the audience, which accorded her profuse applause. Agostini as Hoffman went through his part with skill and understanding; the quality of his voice at times made one think of Signor Bonci. Angelo Antola's voice and acting added as formerly to the whole performance. Pietro de Biasi as Dr. Miracle was amazingly fine. The chorus and orchestra, under the direction of Carlo Peroni, came up to the standard in their work.

The cast included the following:

Olympia	Edvige Vaccari
Antonia	Edvige Vaccari
The Poet Hoffman	Giuseppe Agostini
Giuletta	Luisa Darcelec
Nichlaus	Madalena Carreno
A Voice	Frances Morosini
Spalanzani	Natale Cervi
Crespel	Natale Cervi
Nathanal	Alice Homer
Luther	L. Dellemolle
Schlenkil	L. Dellemolle
Coppelius	Angelo Antola
Dappertutto	Angelo Antola
Miracle	Pietro de Biasi
Cochenille	Luciano Rossini
Franz	Luciano Rossini

Carlo Peroni, Conductor.

Among those who have been attending the San Carlo Opera performances here were Giulio Gatti-Casazza, Cleofonte Campanini, Max Rabinoff, Julius Daiber, Mme. Galli-Curci, the Italian Ambassador, Count de Cellere, Chev. Pocar, Italian Consul at New York; Mischa Elman, Eleonore de Cisneros, Adella Prentiss Hughes, the Cleveland impresario; W. H. C. Burnett, concert manager, of Detroit; Ben Franklin, Albany's popular director of big musical events; Harry Brunswick Loeb, the New Orleans manager; Leonard Lieblich, Emilie Frances Bauer, Fannie Dillon, Los Angeles composer; M. H. Hanson, Fitzhugh Haensel, Kingsbury Foster, New York managers; Fred C. Hand, the Harrisburg, Pa., impresario; Ona B. Talbot, of Indianapolis; Adolfo Bracale, Max Zach, Yeatman Griffiths, Armand Vecsey, Giovanni Martinelli, Genaro Papi, Paul Doucet, the French actor; Fernando Tanara, Antonio Scotti, Crimi, tenor of the Chicago Opera; Thomas Taylor Drill, director of Trinity Chorus, Los Angeles; J. A. Gauvin, impresario, of Quebec and Montreal; Albert Wegman, music editor of the St. Louis Times, and many other persons prominent in music.

Impresarios Gallo and Baker were the recipients of congratulatory telegrams from all parts of the United States and Canada upon the sensational success scored by their organization for its first engagement in the metropolis.

### ANNUAL SONG AND LIGHT FESTIVAL

**Thousands Find Way to Central Park for Community  
Singing—Many Soldiers Present**

Central Park in festal dress for an unusual occasion resounded with song and blare of brass in the vicinity of the Lake on Thursday and Friday evenings of last week. It was the annual out-door festival of the New York Community chorus led by Harry Barnhart. Claude Bragdon attended to the Park adornment and the weather man had kept his contract for perfect atmospheric conditions.

All roads apparently led to the Lake on these evenings. On the northside were seated the members of the chorus. Soldiers occupied the "orchestra" section reserved for them directly opposite, across the Lake. Civilians of all ranks and station—of various tongues assembled, if not within seeing, within hearing distance, filling all available space and remained patiently seated during the entire proceedings, or walked about in the semi-darkness.

There was a certain attempt at formality in the giving of the program. The volunteer chorus even essaying Gaul's "Holy City." The Hallelujah chorus from "The Messiah," Gounod's "Send Out Thy Light," etc. The real "success" of the evening lay, however, in the general participation in the real "folksongs" of our country and in the new war songs led by the soldiers and band.

It is said that 2,000 men and women, besides a chorus of several hundred children constituted the Community Chorus and that as many as 100,000 persons found their way to Central Park on the first evening.

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## DETROIT INSTITUTE OF MUSICAL ART OPENS SEASON

### Auspicious Inauguration of New Season's Tonal Activities

The Detroit Institute of Musical Art opened its season September 10, under circumstances perhaps the most auspicious since the founding of the school. Housed in its beautiful new home at 1117 Woodward avenue, students and teachers alike took up the year's work with unusual interest and enthusiasm. An exceedingly large number enrolled on registration day and every indication points to 1917-18 being the Institute's banner year. The number of out-of-town students is growing rapidly at the Institute, students coming from all sections of the Middle West.

Among the new members added to the faculty are: Harlow Dean, voice; Jane C. Clarken, head of dramatic arts department; Earl McGee, Ethel Greene, Florence Benninger, Grace Thieme, Cora McCaig, piano; Michael de Stefano, violin; Luigi Motto, cello; James Cassie, viola; U. Viggiano, flute; Paul Weiland, clarinet; A. Moeller, contrabass; E. M. van Amburgh, trumpet; Max C. Smith, trombone; E. Stango, French horn. The instructors in orchestral instruments named above are all members of the Detroit Symphony Orchestra.

### American Artists Featured in Naples Concerts

Naples, Italy, August 10, 1917.

The Marchese Luigi Caracciolo di Volturara and Commendatore Filippo Cifariello are rendering inestimable good to the afflicted humanity with summer festas on the Vomero.

It was a real delight, the whole afternoon of art, of elegance and beauty enjoyed recently in the beautiful gardens of Villa Lucia, surrounded with the most glorious panorama in all the world.

It was, above all, a notable contribution to American triumphs, to an artistic alliance, which enthused the immense crowd filling the esplanade and surrounding avenues.

The graceful and fascinating heroine of this delightful affair was Elena Yorke, already known through our theatres. She sang an English song, a song by Stern—"Le Coquette"—and lastly a duet from "La Sonnambula" with the tenor, Walter F. Curran, also an American and most pleasing like herself.

Miss Yorke not only is charming, and has a beautiful voice, but she sings with grace, sentiment, and a coquettishness which seems in her an assimilation of Italian spirit. She possesses the Italian bel canto. And this she owes—outside of her own natural gifts—to the superb school of singing of that famous master, Carlo Sebastiani.

The tenor, Mr. Curran, his pupil, has a very fine voice and a perfect intonation. He sang "Una furtiva lagrima" from "Elisir d'Amore," and the aria from "Mignon," besides in the duet from "La Sonnambula."

Carlo Sebastiani had still another exceptional representative on the program, the beautiful Emma Seglia, a Sicilian. She is an exceptional mezzo-soprano with a ringing and expressive voice, and aroused general admiration and great applause with "Jours passés" by Delibes, "Ouvre tes yeux bleus" by Massenet, and the passionate "Siciliana" by Valente. She contributed many encores to the program.

Apropos of Helen Yorke, who appeared at a benefit concert at Mercadante, Il Giornale said:

There was especial applause for Helen Yorke, who sang Titania's song from "Mignon" and the "his"—"Le Coquette," by Thomas, displaying all the grace that she possesses in her beautiful voice so full of flexibility and charm.

### Elaborate Preparations Made to Receive Martinelli in Detroit

Giovanni Martinelli, tenor of the Metropolitan Opera Company, opens his season by participating at the concert at Madison Square Garden, New York, on September 27, given by the Humanitarian Cult. His regular concert season, however, starts October 2 in Detroit. The Central Concert Company, of that city, whose vice-president, C. H. W. Burnett, was in New York recently, states that elaborate preparations have already been made to receive the Italian tenor. The front of the Arcadia Auditorium will be decorated with his life size portrait draped with American and Italian flags. It is expected that the day will be made a gala one for all the Italians in Detroit and vicinity. From there, Mr. Martinelli continues his tour with almost daily bookings until just before the operatic season opens.

rate preparations have already been made to receive the Italian tenor. The front of the Arcadia Auditorium will be decorated with his life size portrait draped with American and Italian flags. It is expected that the day will be made a gala one for all the Italians in Detroit and vicinity. From there, Mr. Martinelli continues his tour with almost daily bookings until just before the operatic season opens.

### Marie Morrissey Lost in Pennsylvania Railroad System

Marie Morrissey, contralto, was soloist at a Country Club reception, Greensburg, Pa., September 7. This was her third appearance there in two years.

"I had a very novel experience," Miss Morrissey writes. "The fast train from Chicago was officially ordered to stop for me at midnight. I flew aboard, to find when we were again in top speed that there was a mistake in the orders and I was on my way to Washington instead of New York. Through courtesies of employees and much red tape I was started New Yorkwards at 4 a. m. A much worse fate could easily befall one than to get lost in the Pennsylvania Railroad system. I felt like the Queen of Sheba!"

### Catskill Charity Concert

At the annual concert given in Margaretville, N. Y. (Catskill Mountains), for the benefit of the local church deacons' fund, the chief participants were May Scheider, Estelle Lieblich-Mosler and Sylvester Schaffer, the famous and versatile vaudeville star. Among the auditors was Galli-Curci, who applauded the two coloratura singers generously, and was no less interested in the many marvelous tricks and musical achievements of Mr. Schaffer.

### The Old Oaken Bucket

The Historical Society of Scituate, Mass., celebrated its first anniversary September 1. The most interesting feature of the celebration was the visit to the well containing the "old oaken bucket" known wherever "the songs of other days" are sung. The poem was written in New York just 100 years ago by the poet Samuel Woodworth, who was from Scituate.



CONDUCTORS AND PRINCIPALS OF RAVINIA PARK OPERA, WITH MEMBERS OF CHICAGO SYMPHONY ORCHESTRA, WHO THIS SUMMER APPEARED AT THIS AMERICAN BAYREUTH.

(1) Gennaro Papi, (2) Richard Hageman, (3) Marie Rappold, (4) Florence Macbeth, (5) Francesco Daddi, (6) Marguerite Beriza, (7) Irene Pavloska, (8) Frances Ingram, (9) Katherine Latham, (10) Henri Scott, (11) Estelle Wentworth. Seated directly back of Frances Ingram can be seen Morgan Kingston. Back of Papi, A. Ulrich, of the Chicago Symphony Orchestra. At Papi's right is Harry Weisbach, concert master of the orchestra, and next to him, Bruno Steindel, principal cellist of the same organization. At the left of Hageman, Alexander Zukowsky, second concert master. The picture was taken at Ravinia Park, the day before the closing of the present season.

### LOUIS ECKSTEIN, THE GENIUS OF RAVINIA PARK

The accompanying picture, presented to Gennaro Papi, the young wizard of the baton who has just concluded his first season at Ravinia Park, shows the likeness of Louis Eckstein, the real genius of the season at the American Bayreuth. Mr. Eckstein surrounded himself this season with an excellent personnel and already for next year the able president of the Ravinia Opera Company has decided to enlarge the stage and to make arrangements with the elevated and railroad companies to extend the departing hour of the specials some twenty minutes, in order that operas may be presented in their entirety instead of excerpts as heretofore.

To a reporter of the MUSICAL COURIER, Signor Papi stated "the orchestra used at the park is, in my estimation,

one of the best, not only in America but in the world. I was delighted with the men under my baton who weekly showed such wonderful improvement as to have been at the close of the season as efficient in their rendition of opera selections as they were at the beginning of the season in symphonic numbers. You cannot say too much about Mr. Eckstein. He is really a born manager and has the acuteness of the real showman."

The season at Ravinia Park has been especially big this year. The public enjoyed immensely the various operas and concerts and its appreciation was registered by the large attendance which was on hand at the park daily. At the last performance of the season, Monday evening, September 3 (Labor Day), hundreds of people were turned away and had to enjoy the opera from the outside. Louis Eckstein may well be proud of his 1917 season and also of such men as Gennaro Papi and Richard Hageman, the two potent factors in the welfare of the enterprise.



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**Christine Miller Gives Second  
Concert at North Shore**

From the North Shore Breeze comes the appended account of Christine Miller's second concert at Gloucester, Mass., for the benefit of the French Wounded. This second concert took place only two weeks after her first one and netted an even larger sum for its worthy object.

"Another large gathering of North Shore society folk took up the entire seating capacity at the Gallery-on-the-Moors, on the Atwood estate, Eastern Point, Monday afternoon, when Christine Miller, contralto of Pittsburgh and New York, gave her second concert at the art gallery. The affair was held for the benefit of the Gloucester Branch of the American Fund for the French Wounded. The singer was in fine voice. There were richness of quality and wonderful depth of feeling in what she sang. Every number was thoroughly appreciated and the artist graciously responded to encores. Although Miss Miller repeated some songs of her former program at the Gallery last week, she also gave some new selections which thrilled her audience. A song of particular interest was 'The Sailor's Wife,' written by Harry Burleigh, the colored composer, whose song, 'Deep River,' is such a favorite. The former song was dedicated to Miss Miller and it has not yet appeared in print. It could not have been sung for the first time in a more appropriate place than Gloucester, the renowned fishing port. Miss Miller certainly did the song justice and the sentiment was deeply realized by the audience."

**Ogunquit Summer School of Music Entertains**

The weekly musicales of the Ogunquit (Me.) Music School have attracted many of the Ogunquit summer visitors. In a picturesque music room, perched on a rock, music and tea have been dispensed on Thursday afternoons.

The piano playing of Florence Leonard's pupil, Marion Hitchings, and Louisa Hopkins' pupil, Dorothy Shipley, was especially enjoyed. Miss Hopkins herself has played on several afternoons. At the last musicale, August 30, Rosetta Key, of Boston, sang a delightful program, ranging from Spohr, Schubert, Strauss, Debussy, to Liza Lehmann and Oliver, and including Miss Leonard's "Connemara Valley." On two afternoons Mrs. Clough-Leigher (G. Marschal Loepke) has played some of her own very pleasing compositions. Miss Leonard played the accompaniments for the musicales.

Among other pupils at the school were Miss Reed and Miss Giles, who returned from their large piano school in Montreal, Canada, for a second season's coaching in the Breithaupt technic.

**The Chicago College of Music—  
Esther Harris, President**

One of the best known Chicago schools making a specialty of piano instruction is the Chicago College of Music, of which Esther Harris is president and treasurer. Ellen Harris is vice-president, Julia Harris the secretary, and the board of directors contains the names of Esther Harris, Isaac Thomas Mitchell, Ellen Harris, Samuel Lilly, Peter Kleyla, Julius Harris and Jaques Purcell.

The home of the Chicago College of Music is in Kimball Hall, where it occupies the north half of the fourteenth floor. Its apartments are attractive in design and include more special advantages than could be embodied in any ordinary structure.

The annual catalogue of the school is a very attractive one, setting forth as concisely as possible the advantages offered in the institution. The college has steadily main-

tained the highest standard of endeavor in its special educational field. The course of study has been perfected from year to year, the faculty strengthened, and today the Chicago College of Music offers facilities for a musical education unsurpassed by any institution of musical learning.

The college has a faculty of about seventy-five teachers and the increased booking of pupils compelled the opening of several branches throughout the city until now the school has ten branches. Many scholars, having completed courses in other schools, some of them graduates and medal recipients in the best institutions, come to this college for further instruction, an evidence of the high standard always maintained there.

Under the direction of its able president, Esther Harris, the Chicago College of Music gives children from the age of six years and upwards, an opportunity to perform in public with orchestral accompaniment, both at amateur and professional performances, and last season this institution presented probably more students with orchestras than any other institution of its kind.

A word about the efficient head of this institution: Esther Harris long has been prominently identified with the high-



ESTHER HARRIS.

est musical interests and educational methods of the country and is recognized as an artist of exceptional standing. She has been an instructor for twenty-five years, and founded the Chicago College of Music, of which she has been the president and guiding spirit for the past twenty-two years. She has to her credit a great number of students now appearing professionally all over the country and the work of the different children she has presented from time to time in recital and concert is too well known to need further comment.

The enrollment for the season opening Monday, September 10, is exceedingly large and the prospects for the season 1917-18 are bright.



AUDIENCE AT OPENING CONCERT JULY 31, MELBOURNE AUDITORIUM.

Evelyn Scotney, coloratura soprano, and Howard White, basso, assisted by Harold Elvins, pianist, and John Amadio, flutist. Other Melbourne dates were July 24, 26, 28, 31, August 2, 4, 9, 11, and many other for the return season in October.





TITTA RUFFO IN A NEW ROLE.

Claude Reddish, brother of Meta Reddish, the opera singer, recently received a letter from his friend, Titta Ruffo, with a photograph enclosed showing the eminent baritone in a new role, that of officer in the Italian Army. A cross indicates Signor Ruffo in the center of the group. In his letter, the noted opera singer writes: "Echoes of your charming sister's triumphs have often reached me and I join heartily in the applause. Give her my most sincere congratulations. I wish her still greater good fortune. I have been in the service now about one year. An enclosing photograph which I am sure you will be glad to get. You can see me right near the cannon. I send you an 'Evviva!' for the triumph of the great American people in entering the world war."

### Beauty Spot for Musicians

Glen Eyrie Castle, at Colorado Springs, is one of the ideal recreation spots of America, and Myrtle Irene Mitchell, the Kansas City musical manager, is a most enthusiastic endorser of the resort. She has been spending her summer there and writes to the *MUSICAL COURIER*:

It is such an ideal spot that it is hard to think of anything else here but outdoors and pleasure. You must see this place. General Palmer spent four million dollars on the place and I have decided after looking it over, this wonderful castle and over two thousand acres of ground, that four million dollars buys a lot of things. The terrace gardens, the wooded walks, the great red rocks, all are inspiring. Mr. and Mrs. Eaton, the new owners, are delightful hosts.

Mrs. Eaton is a soprano and an important figure in musical life in the West. For two years she was president of the Ladies' Saturday Music Club, of Muskogee, Okla., her former home. She knows many of the artists personally



MYRTLE IRENE MITCHELL AT GLEN EYRIE.

The popular and active Kansas City impresaria, who has been taking a well earned rest in Colorado. With her mother, she spent several weeks at Mt. Morrison, going from there to beautiful Glen Eyrie, where she will remain until a few weeks prior to her season in Kansas City. Isadora Duncan will open the series in November, and will be followed by other unusual attractions. Glen Eyrie is owned by Mr. and Mrs. Walter R. Eaton, Mrs. Eaton being a well known Western soprano, who gave several musicales in the great hall of the castle.

as she was instrumental in bringing them to Muskogee. Mrs. Eaton has been warmly welcomed into the musical circles of Colorado Springs and has given a number of musicales at the Castle last summer, where the Great Hall is an ideal place for concerts.

Miss Mitchell continues:

I am thinking that an artists' colony should be established here. Instead of those artists staying close to New York, they ought to spend some of their money and see this marvellously beautiful Pike's Peak region. Sounds as though I am being paid to boost this, doesn't it? But I assure you my enthusiasm is only due to my love of nature and the beautiful. I wish you could see some of the special beauty spots and the wonderful stretch of terrace when the fairies dance in the moonlight.

### Cincinnati Hears Phyllis la Fond

The growing popularity of Phyllis la Fond, through her splendid voice and attractive personality, brought her an

engagement as soloist with the Cincinnati Summer Orchestra, under the leadership of Oscar Spireanu. Miss la Fond appeared at the Zoo Saturday evening in a special concert, and scored a big success. She sang arias from "Tosca" and "Pagliacci," displaying excellent tone and artistic interpretation. Miss la Fond was enthusiastically received, and added as an encore "The Star Spangled Banner."

### Marie Rappold Returns to New York

Marie Rappold, who lately completed her engagement at Ravinia Park, under the baton of Hagemann and Papi, returned to New York last week. She is now busy preparing some new songs for her concert season and is "brushing up" on the necessary operatic repertoires. Of her interpretation of Faust's Marguerite, the *Daily News* of Chicago said:

Mme. Rappold gave to the interpretation of the role that routine and finished representation which characterized her performance of "Aida." She sang artistically and received enthusiastic applause. In "Trovatore" she sang the difficult florid music with great tonal power and exhibited a high range and beauty of tone.

The *Chicago American* said:

In "Aida" Mme. Rappold was ideal. The audience had reserved an extra measure of applause for Mme. Rappold, whose five recalls established this year's record.

### Claude Warford Again at Work

After five weeks of rest and relaxation on the Rhode Island coast and in New Jersey, Claude Warford is again teaching at his studies in the Metropolitan Opera House Building, New York. In addition to vocal instruction and recital work, Mr. Warford has formed a quartet from the ranks of his artist-pupils, who will donate their services in "doing their bit" for the country.



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### WHERE THE WITHERSPOONS SPEND THEIR SUMMERS

Up in lovely Connecticut, near the town of Darien, there is a big, rambling, hospitable house, which is the delightful home of one of America's best known artist couples, Herbert Witherspoon and Florence Hinkle-Witherspoon. There at Tokeneke these singers have spent a summer replete with enjoyable duties and many pleasures, one of which is golf. It has been a labor of love with them, making a home out of the greatly run down place, purchased by Mr. Witherspoon. In company with Sunny, the dog, the singer has enjoyed the making and tending of the fine, big garden, which has abundantly rewarded his efforts. Furthermore, Mr. Witherspoon is an enthusiastic gardener, and speaks of his crops with a feeling of natural pride.

But, it must not for one moment be supposed that Mr. and Mrs. Witherspoon, in their enjoyment of the summer's change of occupation, have allowed their other work to rest. On the contrary, they have been carefully and thoroughly preparing for a winter season that promises to be the busiest they have had—which is saying a great deal.

The Witherspoon studio is situated at 148 West Seventy-second street, New York, where Mr. Witherspoon will resume pedagogic work on October 1. His chief assistant will again be Graham Reed, who as a pupil of Mr. Witherspoon made a careful study of his methods of teaching. Mr. Reed, however, will resume teaching September 17. George Wedge will continue his class in musical analysis,

chord formation and sight reading on Friday afternoons, and Vito Padula will conduct class and private lessons in Italian. There will also be teachers of French and German, and in this connection it is of interest to note that Mr. Witherspoon is also able to give lessons in English, French, German and Italian. In addition to the regular lessons, pupils will receive lectures at frequent intervals during the season. These will be delivered by Mr. Witherspoon, Dr. Arthur Mees, conductor of the Worcester and Norfolk festivals, and probably by William J. Henderson, music critic of the New York Sun. These lectures are designed to take up the various sides of musical history as applied to voice study, style, singing with orchestra, etc. The demands of the various schools of singing will be treated in like manner. Pupils will have ample opportunity of hearing song recitals, illustrating the various classes, which will be given by Mr. Witherspoon, Florence Hinkle-Witherspoon, and some of the leading professional pupils.

It is Mr. Witherspoon's intention to inaugurate an operatic class in which scenes from the various operas will be studied and presented. This is a field in which he is especially at home, inasmuch as he was a leading basso for ten years at the Metropolitan Opera Company. During that time he sang all the leading basso roles, including Gurnemanz in "Parsifal," the King in "Lohengrin," Landgraf in "Tannhäuser," Pogner in "Die Meistersinger," and King Mark in "Tristan and Isolde."

As the ability of the teacher is judged by his pupils, a partial list of those who have studied with Mr. Witherspoon is published herewith, their success pointing unmistakably to the value of Mr. Witherspoon's teaching: Florence Hinkle, Mabel Garrison, Louise Homer, Lambert Murphy, Carl Formes, Ruth Harris, Merle Alcock, Bechtel

Alcock, Marie von Essen, James Price, Amy Ellerman, Calvin Cox, Berenyce Puckett, Anica Fabry, Rosemary Rose, Helen Evans, Myrtle Donnelly, Blanche Hauer, Bonnie Sprague, Isabel Richardson, Enid Tillotson, Mildred Shaw, Olive Kline, W. D. Tucker, Carl Lindegren, Mr. and Mrs. Albert Lindquist, Leonora Allen, Vernon Williams (son of Evan Williams), Ellen Learned, Graham Reed, Julia Heinrich, Florence Wickham, Margaret Harrison, Mrs. Frederick Martin, Clifton Herd, George Devaul, Elsa Duga, Christine Schütz, Royal Dadmun and Emma Schult.

Recently Mr. and Mrs. Witherspoon have been preparing a number of new talking machine records, which will be ready some time this month. Among the records which are especially successful are Tosti's "Goodbye," the aria from "Louise" and Schubert's "Du bist die Ruh," sung by Mrs. Witherspoon, and "Rose Marie" (Malloy), "Honor and Arms," from Handel's "Samson," and "One Sweetly Solemn Thought" (Ambrose), sung by her husband.

Of Florence Hinkle-Witherspoon it is unnecessary to speak at length, for her success in oratorio and recital is known throughout the musical world of this country. Her season promises to be exceedingly busy, many bookings having been made in both fields. Her first appearance will be early in October, when she will give a recital at the Brooklyn Institute. In addition to the recitals which she will give with her husband, she will be heard in most of the large music centers throughout the country. Mr. Witherspoon will give a series of three historical recitals in Aeolian Hall, New York, which are scheduled for February 7, 14 and 21, and which undoubtedly will attract numerous admirers of his splendid art.



THE PICTURESQUE COUNTRY PLACE OF THE  
WITHERSPOONS.  
Near Darien, Conn., where these snapshots were taken recently.

(1) Herbert Witherspoon and "Sunny" off for a spin across the country. (2) Waiting for a "nibble." (3) Florence Hinkle-Witherspoon watering the nasturtiums. (4) Florence Hinkle-Witherspoon gathering flowers for the vases. (5) Herbert Witherspoon and Florence Hinkle-Witherspoon, accompanied by "Sunny." (6) The charming hostess trying to make her little friend look pleasant. (7) Mr. Witherspoon braving the heat of the sun for the sake of his crop of young cabbages.



**DORA DE PHILLIPPE, SOPRANO**

**A Versatile Interpreter of Operatic Roles and  
Delightful Singer of Songs**

Dora de Philippe, the French soprano, whose portrait adorns the front cover of this issue of the *MUSICAL COURIER*, has for three years been a member of the Chicago Opera, and again will be heard with that organization during the season of 1917-1918, to appear as a guest in a number of Chicago, New York and Boston performances.

Mme. de Philippe's career interests especially because it has been quite out of the ordinary. She was born in Paris. Her father was a well known writer, and as a young girl, therefore, she was associated intimately with musical and literary people of note, among them being Brahms and Dvorak.

**American Appearances Won Immediate Favor**

From her first appearance in America, Mme. de Philippe has been the recipient of unstinted praise for the lovely quality of her pure soprano voice, her skill in its usage, for her histrionic intelligence and her versatility, both as operatic and concert singer. Her singing of Madame Butterfly has won for her fame throughout the United States and Canada, and her conception of Suzanne in "The Secret of Suzanne," a role she created in Canada, as member of the National Opera of Canada, has made her a general favorite in that opera also. Columns of press reviews of her American appearances have emphasized, in addition to those qualifications mentioned above, her charming personality and magnetic stage presence. To these gifts may be added a remarkable aptitude for languages, as she has a fluent understanding of English, French, Hungarian, German, Italian and Bohemian. As those familiar with the demands of opera readily recognize, this gift of languages is in itself a valuable asset, making her a reliable interpreter of operatic roles and lending delightful variety to her concert programs.

**As Operatic Prima Donna**

Mme. de Philippe was one of the first to sing the role of Madame Butterfly in the United States and Canada with Colonel Savage's original company, and her remarkable success with the same has been previously remarked in this article.

"Here was daintiness and grace that explained the Yankee officer's infatuation," said the Montreal Mail, and "in the touching passages she sang a piano and pianissimo that were ravishingly beautiful and artistic." The Philadelphia Press praised her sympathetic voice, her enunciation, and said that she was called before the curtain innumerable times. Various critics have laid stress upon her command of detail, her skill and knowledge of dramatic values, her lovely, clear tone, her almost faultless diction and remarkable performances; they have repeatedly spoken of her as an artist of rank, and called attention to the fact that it is seldom that a voice of such range and modulation is found in an artist of so much histrionic ability. She has been styled "an ideal Nedda" ("Pagliacci"), and her Suzanne ("Secret of Suzanne") a sheer delight. Much might be written here of her popularity as Musette ("Bohème"); of her Louise in Charpentier's opera of the same name; of her singing in "Tannhäuser," "Carmen," etc., but space forbids at this time.

**An Ideal Recitalist**

Dora de Philippe's talents as recitalist should not be passed over lightly. Last February at the Illinois Theatre, Chicago, following her recital there, she was the recipient of enthusiastic tributes which rivaled those received in opera.

"She established her right to be ranked among legitimate and cultivated concert singers," said the Chicago American at the time. Also, "Seldom has Mme. de Philippe the opportunity of displaying the fine mezzo voice and pianissimo work with which she shaded her unhackneyed and interesting songs." She "sang with feeling for the art of song singing," observed the Chicago evening Post of the same concert, and praised especially her singing in English. "Mme. de Philippe has the note of personality markedly present in her singing," said the Chicago Daily Journal.

Such is the trend of a long list of reviews, and this event instances her tremendous success in concert. After this Chicago recital, because of the great enthusiasm with which she was received, the Music League of America put her under contract to sing in New York and all the principal cities of the United States.

**Her Recital Programs Unusual**

Mme. de Philippe's recital programs are as unusual as she herself is unique. Her familiarity with six different tongues makes them particularly interesting. These are the numbers which she gave at her Chicago recital:

Noel, antedating year 1550	.....	Old Songs of France
La Romanesca, air de danse 1660	.....	Composers unknown
Autonne	.....	Gabriel Faure
Apaisement	.....	Ernest Chausson
La Cigale	.....	Ernest Chausson
Ultima Rosa	.....	Riccardo Zandonai
Les Silhouettes	.....	J. Alden Carpenter
Titania's Cradle (Shakespeare)	.....	Liza Lehmann
Don't Come in Sir, Please	.....	Cyril Scott
Mein Lied ertoent	.....	
Et, nie mein Triangel	.....	
Rings ist der Wald	.....	Gypsy Songs
Als die alte Mutter	.....	Anton Dvorak
Darf des Falken Schwingen	.....	

**An Indefatigable Songstress**

Mme. de Philippe is an indefatigable songstress, for aside from her other engagements, she has found time to appear with the Redpath Chautauqua, dividing her time with Julia Claussen and Alice Nielsen in the Eastern territory during the 1916-1917 season.

**A GROUP AT CINCINNATI**

Seated are Nicholas Garagusi, violinist, who appeared on August 24 and 26 as soloist with the Cincinnati Orchestra, and Oscar Spirescu, conductor. Standing from left to right are Emile Reich, Mr. Garagusi's manager, Mr. Krieger, head of the Zoo publicity department, Mr. Casperson, assistant manager of the orchestra, and Mr. Miller, general manager.

**Seagle Aids French Relief Work**

Lake George, N. Y., September 6, 1917.

Over a thousand dollars was raised for war relief work in France at the recital given by Oscar Seagle at the Lake George Club on Saturday evening, September 1. The baritone was heard in four groups of songs and the aria "Eri tu," from Verdi's "Masked Ball."

In giving his services for this particular kind of work Seagle was but carrying on the good work he has been doing all this summer. He has given his own services time and again, and has urged his many pupils at Schroon Lake to do all in their power to make relief work easier in execution.

Through his long and varied program Seagle was as ever the consummate artist. The old Italian "Begli occhi lucenti" and old French "L'Amour de Moi, Tambourin" and "Suand la mer rouge appiut" were delivered with a

surety of tone and evenness of vocal utterance beyond description. Seagle was potent in his masterly delivery of his modern French group, Irish and English folksongs; but the true climax of the evening came when, after a short talk on their peculiarities, the singer sang a number of H. T. Burleigh's arrangements of the negro spirituals.

Pauline Gold furnished accompaniments that were sympathetic and interesting. Particularly pleasing was the lightness and delicacy of her work in the pictorial accompaniment of Fourdrain's "Le Papillon." This young accompanist has made great strides in the past year or two.

**Dostal Honored in Home City**

George Dostal, tenor, has been signally honored by the people of Emmetsburg, Ia., his native State, in that it has selected him to sing at the unveiling of a \$15,000 statue of Robert Emmet on Sunday afternoon, September 30. Many people from all parts of Iowa will attend the ceremonies and the entire program will be filled by distinguished people of several States. Mr. Dostal will sing "Breathe Not His Name," which was written by Sir Thomas Moore because of Emmet's death; "Erin, the Tear and the Smile," and two other Irish songs. While in Iowa, Mr. Dostal will probably give a concert in his native home, Iowa City, a major portion of the program consisting of the new numbers to be heard at his Carnegie Hall concert in New York, Sunday night, October 28.

**Creator Engages Boscacci**

An important addition to the forces of the Creator Grand Opera Company is Romeo Boscacci, the eminent Italian tenor, who has won distinction in grand opera roles in South America, the United States and Great Britain, as well as his native country.

**Mayer Makes Quick Trip to Boston**

Daniel Mayer made a quick trip to Boston last week. He arrived on an early morning train, spent the day in the "Hub," returning to New York late the same afternoon.

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**CHICAGO'S NEW ORCHESTRA**The Philharmonic Orchestra of Chicago, Arthur  
Dunham, Conductor

An added feature in the musical activities of Chicago this season will be the Philharmonic Orchestra of Chicago, which will have as conductor that energetic leader, Arthur Dunham. On more than one occasion Mr. Dunham has given sufficient evidence of his ability to lead an orchestra, and with such an all-around and brilliant musician at its head the Philharmonic Orchestra of Chicago should go far on the road which leads to success. The list of guarantors contains the names of over fifty of Chicago's most prominent business men who are with Mr. Dunham in his new endeavor. The orchestra is made up of fifty select musicians, with Leon Marx as concertmaster. Fifteen concerts will be given on Sunday afternoons at the Illinois Theatre, beginning October 7. The programs are to be combinations of popular and classic music, and Conductor Dunham will bring forth many interesting novelties. The array of soloists engaged contains such well known names as Rita Fornia, Max Pilzer, Duncan Robertson, the Pavley-Oukrainsky Russian Ballet, Sutro Sisters, Sascha Jacobson, Muriel Mooney, Marcia van Dresser, Tilly Koenen, and they are in negotiation with several other widely known artists. The glee club of the Association of



ARTHUR DUNHAM.

Commerce, which is so well directed by Mr. Dunham, will sing two concerts with the orchestra.

Mr. Dunham has rehearsed his orchestra twice a week since the middle of June at the Blackstone Theatre by special permission of Harry Powers, who kindly gave them the theatre for those occasions. In order that the Philharmonic Orchestra of Chicago be on the ground floor with other orchestras and to have a fine ensemble for the concerts they are to give, the musicians willingly gave their time free of charge at the rehearsals, which evidences their appreciation of the idea and the spirit in which they work for it. After each rehearsal Conductor Dunham makes a few remarks to his men, showing them with encouraging words the progress made, and the demonstration of approval and spirit after each of these is indeed a source of gratification and encouragement to their leader.

Chicago's music lovers and laymen await with much anticipation the debut of the Philharmonic Orchestra of Chicago, which undoubtedly will prove one of the big assets of the "Windy City's" musical life.

**The Russell Studio Notes**

Louis Arthur Russell, director of the Russell Studios, Carnegie Hall, New York, and the College of Music, Newark, announces the opening of the various departments of the studios for the thirty-third season of the institutions. Among the important items of announcement is the placing of a new organ in the church music department, with practice privileges for students. The establishing of a department for operatic coaching and for oratorio and the enlargement of the scope of the school for platform experience and the higher branches of interpretation, accompanying, etc. There is also a new department for the cultivation of "speech arts."

The professional classes will open the public recital season with a piano recital by Eva Snell, Newark, N. J., who will play a program of important classic and modern works, including Bach, Beethoven, Brahms, Schumann, Chopin,



DAVID BISPHAM'S SON "SOMEWHERE IN ENGLAND."

The second seated from the left is David Bispham, Jr., son of the famous singer, taken "somewhere in England," where he is training in the British Cavalry for service abroad.

Debussy, Russell, Sibelius and Liszt, in Newark, Friday evening, September 22, and in New York the following week.

Mr. Russell has made the summer a fruitful season in which he has completed a number of new compositions for piano, violin and voice, several of which are already promised for early performance by popular artists.

**Book of Great Value to Musicians**

Of interest is the following letter addressed to the Musical Education Publishing Company, of Decatur, Ill., by Linnie Love, manager of the Metropolitan Opera Quartet, who speaks in glowing terms of Daniel Bonus' "Musical Psycho-Pedagogy":

Camp Bluefields, Blauvelt, New York.  
Musical Education Pub. Co., Decatur, Ill.:  
Dear Sirs—I wish to inform you that I received your most valued book, "Music Psycho-Pedagogy," and am delighted with it. It is a book which one can spend much thought over and keep as a reference for further use. I shall advise my pupils to obtain the book for their personal use, as singers as well as other musicians can profit by a study of your system.

**Mana Zucca Dedicates Song to Roger de Bruyn**

"On Revient Toujours" is the name of a delightful new song which Mana Zucca has written and dedicated to Roger de Bruyn, the well known tenor. Mr. de Bruyn will give the song its first hearing at Carnegie Hall, New York, on October 16.

**Violinist Wed**

Mrs. Marie Louise Church, widow of E. Dwight Church, who was a very wealthy soda manufacturer, was married recently here to Josef Urdang, a young violinist in the New York Symphony Orchestra.

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## STOCKHOLM'S INTEREST IN MUSIC HAS INCREASED SINCE THE WAR

Swedish Capital Will Hear Only Best Music—Opera  
and Symphony Concerts

Stockholm, Kronebergsgaten 7, August 15, 1917.

In Sweden one can affirm the increased interest for good music since the war broke out, and the fact remains that so much money for theatre and concert tickets has never before been expended in Sweden. But the public makes great demands, and criticism in general is very sharp, therefore only really first class artists can hope to have success in a material as well as an artistic sense.

The Royal Opera has done extraordinarily good work and closes the season with a deficit of about 150,000 kr., a loss which must be reckoned as small when one realizes that the opera practically exists upon the box office receipts, the subvention from the King and State together amounting to only 120,000 kr. annually. The auditorium is decidedly too small, seating only 1,500 people and the prices ridiculously cheap, the best seats in the large boxes costing only 6 kr.; the stalls, 5 kr., and for 75 öre, if one does not mind climbing up three long flights of stairs, one can hear a whole opera with a celebrated artist as guest. Without doubt, Stockholm's opera is one of the best in Europe. The orchestra is first class and the singers in general of a high grade.

Regarding the productions (costumes and scenery) nothing more beautiful and perfect could be imagined than the performances of "Parsifal" and "Marouf" and the revival of "Manon" and "The Magic Flute." "The Magic Flute," for instance, was given no less than thirty-seven times for sold out houses. The first conductor, Armas Järnefelt, and the first stage manager, Harald André, as well as Thorolf Jansson, head of the decorative department, brought about amazing and unexpected effects. Special praise must also be given to the corps de ballet trained by the renowned Russian dancer, M. Fokin, which has only the Russian ballet as rival. Every spring John Forsell, until lately a member of the opera, delights the public with a month of special guest performances.

Mme. Skilondz, the Russian coloratura who for some years was engaged at the Royal Opera in Berlin, has been since the war a member of Stockholm's opera and Mme. Charles Cahier, the American-Swedish prima donna, for three years has sung as guest, been decorated by the King, and is greatly beloved by the public. The evenings when Mme. Cahier sings are special gala nights at the opera and there has never been an artist here who causes such enthusiasm.

### Symphony Concerts

At the Opera House excellent symphony concerts are given under Järnefelt. In an extra concert we had the great pleasure of hearing Gustav Mahler's "Das Lied von der Erde," with Mme. Cahier as interpreter of the alto part, which during the last three years she has sung thirty-nine times in Holland, Germany and Sweden, and the brilliant Scotch tenor, Joseph Hislop (member of the Royal Opera). The Philharmonic Orchestra, under the Finnish conductor, Georg Schneevogt, whose great wish is to be engaged in America with his talented wife, Mme. Sigrid Schneevogt, the celebrated pianist, has also given concerts twice weekly in the great Auditorium.

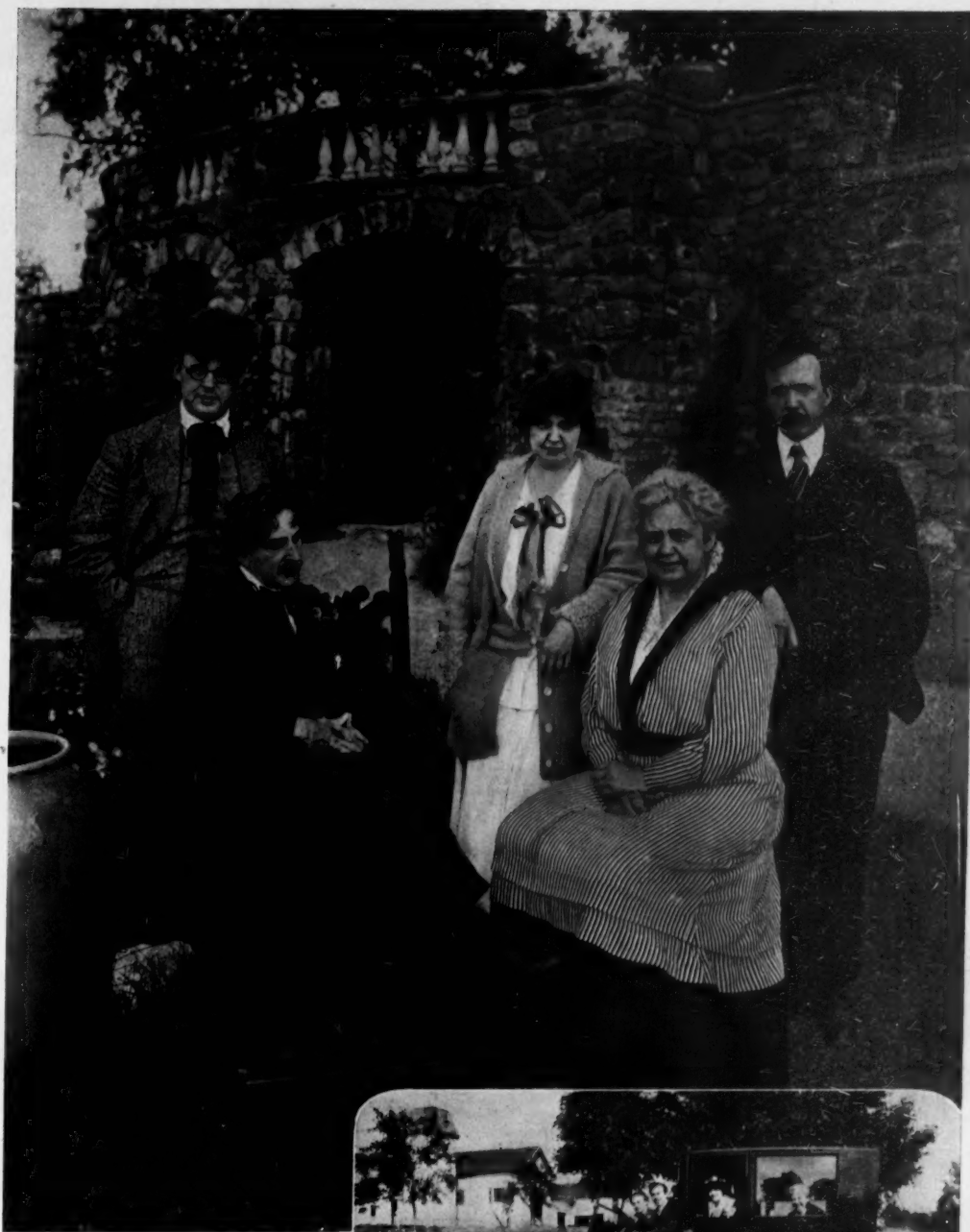
There follows a long list of excellent foreign artists. Among these Dr. Richard Strauss, who upon one occasion conducted the Philharmonic Orchestra and on another accompanied a song recital of his own compositions with Fritz Steiner as soloist. The Berlin Cathedral Choir, under the leadership of Hugo Rüdell, gave two concerts of which every one speaks today. A great success was also enjoyed by the lately departed Teresa Carreño, Arthur Schnabel, Karl Flesch, Elly Ney, Alice Ripper, Tosca Seidel, Professor Auer, Mr. Haigren-Waag and Mme. Cahier, all of whom gave several concerts for capacity houses. Mme. Cahier, for instance, gave seven in the large Auditorium.

Last, but not least, came Arthur Nikisch, with his Berlin Philharmonic Orchestra (seventy members) and words cannot be found for the enthusiasm called forth by this genial conductor. I have purposely mentioned the best known artists, there were several others for whom there can here be scarcely any interest.

K. L.

### Aschenfelder Studio Notes

John Saxe, baritone, an artist-pupil of Louis Aschenfelder, appeared as soloist on the evening of August 28 at Clinton Hall, Springfield, Mass. He received considerable applause from a large audience.



ZOELLNER QUARTET ON VACATION.

Zoellner Quartet with Mrs. Joseph Zoellner, Sr., at the swimming pool at Wyoming, N. Y. Out for a drive, Joseph Zoellner, Jr., at the wheel. Picture taken by Amandus Zoellner.

### Zoellner Quartet Is Home Again

After two months spent in Wyoming, N. Y., as the guests of Mrs. Coonley Ward, the Zoellners are now in New York preparatory to starting on their tour in October.

While in Wyoming the Zoellners gave several concerts under the patronage of Mrs. Ward, which gave the surrounding cities, including Buffalo, Rochester and Batavia, the opportunity of hearing the Zoellners, and of which opportunity they availed themselves.

One of the most interesting programs was one devoted

to American composers, consisting entirely of chamber music. The works played were the Frank Ward and Arthur Nevin quartets and two movements from the splendid Stillman-Kelley quartet. There were also shorter pieces by A. Walter Kramer, Arthur Hartmann, A. Uhe and Skilton.

On two occasions the Zoellners were assisted by Malvina Shanklin, a dramatic soprano with a beautiful voice, from London, England, and Dorothy Gillette, pianist, pupil of Leschetizky, who collaborated with great art in the César Franck quintet.

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### American Music Optimists Founded on Altruistic Motives

"But, you see," replied Roger de Bruyn, vice-president of the American Music Optimists, New York, to his rather pessimistically inclined visitor, "our organization is not a club in the ordinary sense of the word—it is not a musicians' club—and, moreover, we mean to profit by the mistakes of other clubs and organizations so that the success of our undertaking may be assured. The foundation motives underlying the A. M. O. are purely altruistic."

And when his listener seemed to doubt the possibility of maintaining an altruistic viewpoint in such an organization,



ROGER DE BRUYN.

Mr. de Bruyn continued: "One of the clauses of the constitution—of course, we have a constitution, and one which will be rigidly enforced—is that any member who by any means has obtained or tried to obtain any material benefit from the organization will be automatically expelled. This organization as a whole and individually seeks only to further the progress of American music and musicians."

"Of course, that is a gigantic task, and we all realize that it will take time and effort, but we are prepared to spend plenty of both these in order that the endeavor in which we are so much interested may have a healthy growth. And grow it will, we are all sure of that, otherwise we would belie our name. You see, the A. M. O. intends to stand for 'the glory and progress of American music and musicians' in a thoroughly practical way."

When questioned about the manner in which the organization was going to carry out its splendid purposes, Mr. de Bruyn enthusiastically outlined some of the plans which have already been formed.

"In the first place," he said, "the dues are to be nominal, in order that every one who is interested in the welfare of this organization may be a member. And then membership entitles one to admission to the two concerts which are to be given each month by professional members of the society. Later, when the names of some of the members are published, it will be found that among them will be many prominent in the musical life of this country. There will also be two big concerts, one given in the early fall, the other in the spring, probably in Carnegie Hall, New York. All the professional members will be asked to give their services to at least one of these concerts."

"Of course, we realize that the best way to stimulate American music is to give it an opportunity to show just

what it can do, and we also know that not all American music is of value; but neither is all American music bad, just because it is American. Accordingly, there will be compositions by American composers as well as American artists presented at the regular meetings. Once or twice a month, in one of the public halls, regular auditions will be given such artists and compositions as are to be brought before the public. There will be a committee, made up of capable judges, to pass upon all such. There is not going to be any favoritism shown. The committee will not be composed of three people and these three people get together and say, 'Oh, let's be good fellows and give them a chance.' No, indeed; all of the judges will give a sep-



MANA ZUCCA.

arate report to the board of directors, which will be ruled entirely by the decision of the majority.

"And not only do we believe in American music and musicians, but it is our intention to help the furtherance of our desires in a practical way. When a gifted American artist is found who is ready for public appearance, but lacks the wherewithal to finance such an undertaking, it will be the pleasure of this organization to assume that responsibility."

"Truly," thought the now thoroughly converted visitor, who had come prepared to doubt and remained to believe, "the aims and purposes of this society are of the highest, and it would seem to the advantage of every one interested in the future of American music to join at once and get into the swim of progress instead of allowing this group of faithful optimists, with Mana Zucca, the president and founder, and Mr. de Bruyn, the first vice-president, to do all the pioneer work alone."

In another month the society will be well launched upon its first season, the first intimate concert to be given about the middle of October; and it behooves all who desire to join to do so at once in order to get the benefit of this first event in the long and brilliant series promised.

#### Busy Season for Grace Hoffman

Grace Hoffman, coloratura soprano, is facing a busy season.

Miss Hoffman will appear during the latter part of October in Schenectady, Albany and Troy, N. Y., and in November in Syracuse, Elmira, N. Y., and Paterson, N. J. The latter part of the season she is booked for engagements in the Middle West.

She is under the management of Emil Reich.

### THE BOX OFFICE AND WOMEN'S CLUBS

The Latter No Longer a Negligible Quantity in Musical Matters

By Ada Crisp

There are two pieces of intelligence that one is likely to find every morning on taking up one's newspaper. One is that some village in far away France has almost been captured or recaptured for the fortieth time in a year; the other is that a new group of kind hearted citizens is about to spring a new operatic organization upon the unsuspecting public. Perhaps it is a communistic enterprise of singers who have decided not to allow their talents to be hidden further, and who will do all they can in the cause of art and self support; or a bunch of Wall Street millionaires who are tired of the tape and ticker, and sigh for fresh fields to conquer. But somewhere, somehow, some one is going to get into the game, and teach the Metropolitan magnates a thing or two.

It is fine reading. Truly, there are singers enough to carry out all the plans we hear of. There are theatres in plenty where opera could be put on; indeed, a new theatre is run up every fifteen minutes or so, nowadays. There is, however, one more factor required for the successful production of opera, and that is the audiences.

Under the present conditions of musical culture, or rather of musical non-culture, there are just so many men and women who will patronize this enchanting form of art. They are able and willing to pay for seats. But cheerfully to assume that every such enterprise as opera can be supported by the present small number of opera goers is to fly in the face of all experience. It seems plain, therefore, that the one who can render the greatest possible service in the cause of professional music today is he who raises the standard of musical intelligence in this country to such a pitch that those who now find their fill of enjoyment in the better class of moving picture houses will learn that there are some forms of art that, if dearer, are about three million per cent. more profitable and delightful. It is sufficiently evident that unless there is, through some agency or other, a rapid development of musical taste on the part of the public, some or almost all of these operatic projects of which we hear so much must inevitably go to the wall.

Perhaps it were well if we all came to a realizing sense that the greatest, most powerful single force for the accomplishment of this much to be desired end lies in the thousands of women's clubs, which nowadays represent a great part of what might be considered the cream of American social life. The day has long disappeared when any person of intelligence can feign to dismiss the feminine club with a light and airy wave of the hand. The politicians no longer do so, national governments are quick enough to realize the value of women in organized bodies in any crisis. Therefore, let us endeavor to utilize this force that can do so much to increase the numerical strength of audiences by every means in our power.

No person has done more to foster the growth of music study clubs throughout the country than Katharine Evans von Klenner, not only through the organization of 2,000 persons which she founded three years ago and over which she still presides, but by means of scores of St. Cecilia societies which she formed in previous years, beginning the work with her return to this country from her studies abroad. These latter clubs are now, it is true, incorporated into the National Opera Club of America as branches, but they are nevertheless doing their educational work as separate entities. With the affiliated musical organizations in various cities, Mme. von Klenner is an inspiring force to thousands who are doing their bit to secure a far better knowledge and appreciation of music in all its forms.

The point to be borne in mind is that there should be such a music study club in every town and hamlet of this country. There could be no more innocent, or uplifting, or inexpensive, or beneficial form of self culture than such organizations offer. They are easily organized, and it is the belief not only of Mme. von Klenner, but of many other good judges, that their formation offers the solution of the ever present question: "Where are the audiences to come from?"

They are to spring from the seed that is being sown over a national area by just such efforts in music's cause as is constantly being made by the National Opera Club. Strange as it seems to some minds, there are people in a naughty and sometimes unappreciative world, who strive to let a good deed shine forth like a star. Perhaps, after

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GANNA WALSKA ENJOYING LIFE.

(Top) Ganna Walska and Tamara Swirska, prima ballerina of the Chicago Opera Company.  
(Below) Ganna Walska driving her Cadillac.

all, we are not every one of us working for ourselves all the time. Perhaps some desire for the good of others may stir us feebly from time to time. If this be the case, and if the clubs are doing such work as competent critics declare they are, it would appear to be not only a good thing, but a very wise one, to accord them every possible support, whether by publicity, or word of mouth, or services, or what not. In any case, no one will dispute the assertion that the influence of such clubs on music cannot but be beneficial in the highest degree. Once used to good music, people are certain to develop the habit of patronizing it wherever it can be found, and that is precisely what the entire profession hopes for, above all other considerations. The box office is a tiny place, 'tis true, not so wide and deep as a modern opera stage; but its doing something in the way of business is of some trifling importance, if the great god Success is to smile on the numerous ventures now being so gaily and daily discussed.

#### Armitage Offers Array of Eminent Artists

Merle Armitage, the concert manager in Wichita, Kan., this year is offering that city one of the finest courses in its history. Last year he presented John McCormack, Rudolph Ganz, Alma Gluck and Mischa Elman in the most successful series ever given there, and which broke all attendance records, the smallest audience being 3,200 people, but which is said to be the largest audience that ever attended a piano recital in the State. Ganz was the attraction. Five thousand heard McCormack and 5,500 heard Mme. Gluck under the Armitage management. This season opens with a quartet consisting of Mabel Garrison, Margaret Keyes, Reinold Werrenrath and Lambert Murphy. This is the only appearance this quartet will make in the West. In January, Yolanda Mero and Cecil Fanning will be heard in joint recital, followed by Mme. Schumann-Heink in February. The closing number, which comes the early part of April, is Mme. Galli-Curci.

Mr. Armitage is devoting a great deal of his time to activities in the East this year, and the Wichita series is in the active charge of his sister, Edna Armitage. The Wichita series is now one of the greatest in the entire West.

#### Mme. Niessen-Stone's Pupil Scores With San Carlo Opera Company

Agnes Robinson, a pupil of Mme. Niessen-Stone, the New York vocal authority, was called upon to sing the part of Santuzza in "Cavalleria Rusticana" with the San Carlo Opera Company at the Forty-fourth Street Theatre, New York, recently. Though she sang on short notice and had only one rehearsal with the orchestra, the singer made a splendid impression.

The Evening World said that her impersonation of Santuzza commanded respect and she sang well. "She showed her real gifts of singing and acting," stated the Evening Journal. "Agnes Robinson made a successful debut as Santuzza," was the Evening Mail's comment. Such was also the verdict of the Times and other leading New York dailies.

#### Seymour Bulkley to Sing Under Johnston Management

Seymour Bulkley is an American tenor who is much better known abroad than in his own country, owing to his long residence across the water and the fact that most of his professional work has been done there. He is, however, a native of New York State, and had his early musical experience as a choir boy. His first real study, however, took place abroad, under that eminent master, Sbriglia, and under Pavesi-Negri, the teacher of Bassi. The finishing touches to his art were applied by the great Jean de Reszke in Paris.

Mr. Bulkley made his operatic debut in Italy, being accepted with enthusiasm by that critical public and singing successfully in a number of cities. His repertoire in his first season included "Rigoletto," "Traviata," "L'Elisir d'Amore," "Don Pasquale," "Bohème," "Manon," "Lakmé," "The Barber of Seville" and "Tosca." For several years he made his home in Florence, becoming the intimate friend of Puccini, D'Annunzio and other leaders of Italian art. During his residence in Paris he won fame not only as a church singer but as a concert artist, and from this time on he paid the greatest attention to this phase of his career.

Seymour Bulkley's voice is by nature a lyric tenor of that ingratiating quality which Italians call "simpatica." It is supported by an unusual instinct for true intonation and a knowledge of the mechanism of tone production which has kept its owner in constant demand as a teacher. There is a flexibility in Mr. Bulkley's voice which enables him to sing even the florid measures of Rossini as no Italian tenor can sing them.

With these unusual endowments of nature and acquisitions of art, Seymour Bulkley has specialized in those exquisite songs of old France and Italy which demand a



F. WIGHT NEUMANN, THE CHICAGO IMPRESARIO, VISITS THEODORE SPIERING AT ELIZABETHTOWN, N. Y. In the picture are also Mrs. Godowsky, Mrs. Neumann, Mrs. Spiering and the two Spiering daughters, Lenore and Wilma.

vocalism and an interpretative ability of the highest type. But he is also well versed in the modern song literature, including that of England and his native America.

Mr. Bulkley will begin his first professional work in his home country this season under the management of R. E. Johnston.

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With the San Carlo Opera Company.

What Some of the Newspapers Said:

#### THE EVENING TELEGRAM:

Not since the days of Mme. Bressler-Gianoli at the Manhattan Opera House has New York seen and heard a Carmen so satisfactory as that revealed last night on the stage of the Forty-fourth Street Theatre, when Mme. Ester Ferrabini presented the cigarette girl of Seville in a manner that would have delighted Bizet himself.

Long and lithe, she deserved to be called pantherine. She sang well and acted even better than she sang. No actress could have drawn more potency from the prophecy of the cards than did Mme. Ferrabini. It is easy to understand that she sang the role at the Opera Comique in Paris.

#### NEW YORK TRIBUNE:

The Carmen of the evening was Mme. Ester Ferrabini. Mme. Ferrabini proved a Carmen of really extraordinary qualities; indeed, it is not too much to say that since the days of Mme. Bressler-Gianoli no singer has essayed the part on the local stage who so thoroughly vitalized the character.

Mme. Ferrabini's Carmen was sensual, but without exaggeration, throbbed, utterly animal, but instinct with a lithe grace and a subtle charm, which made Don José's passion even excusable. It was a Carmen who had gone mad, but who held back more, a gypsy who, even in her most abandoned moments, held a sense of inevitable tragedy, which lent her a peculiar dignity. Her French diction was remarkably fine. Beside Mme. Ferrabini's impersonation all else paled.

#### NEW YORK AMERICAN:

Genuine interest was excited by last night's impersonator of the Spanish cigarette girl. Mme. Ester Ferrabini depicted the heroine as a sensuous and sinister creature intensely dramatic and wonderfully restrained. Her performance was intelligent and always interesting.

#### NEW YORK TIMES:

Ester Ferrabini sang Carmen in French and with a dramatic fire and vigor of action seldom equaled here.

#### NEW YORK HERALD:

Mme. Ester Ferrabini sang Carmen with a great show of temperament and excellent tone.



AS CARMEN.

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**Aborn Classes Reopen**

The Aborn Classes for Operatic Training began their third annual season at Milton Aborn's studio, at 11 East Forty-third street, New York City, on September 10. In addition to forty-two of the pupils of the season of 1916-17 and of the extra summer session just finished, there were fifty-nine new members.

It is significant of the extension of these classes to note that many of the new members are from other cities, some at considerable distances. Among these are: Gurle Luise Corey, of Washington; Ruth Gordon, of Omaha; Catherine Redfield, of Hartford; Carl Trebbis, of Denison, Iowa; John Campbell, of Mount Vernon, N. Y.; Daisy Grove, of Buffalo; Vara Trovillo, of North Platte, Neb.; Audrey Dennison, of Toledo; Lillian Daley, of Schenectady; Aurelia Schwiars and Buonasorto Jones, of New York, and Kate Monstaki, of Brooklyn.

There were also four new members, who were winners of the four scholarships of two-thirds allowance each, which were awarded for the season, according to Mr. Aborn's established policy. These concessions are his own personal donations for the encouragement of young potential artists of exceptional talent. The contest for these two-third scholarships took place last week, when auditions were held daily at the studio, and each allotment was made by strict competition. The winners are: Frank L. Northrup, of Hopewell, N. J.; Anna Galloway, of Washington; Edward Kinsey and John Dawes, of New York.

**A Prima Donna Resting**

Herewith is shown Mme. Gadski at her summer home on Lake Spofford, N. H., where she has been spending the warm months in her beautiful villa at the side of a lovely lake. Mme. Gadski and her daughter have been enjoying a



MME. GADSKI AT HER SUMMER HOME IN SPOFFORD, N. H.

restful vacation, and the singer is in splendid trim for her season's work in the concert field.

Sad to relate, Mme. Gadski in the present picture is not reading the MUSICAL COURIER, but a New York fashion magazine.

**Bispham's Appeal for American Ambulances in Italy**

David Bispham, the American baritone, whose son is serving in the British Army, and whose daughter is the wife of an Italian officer, makes the following appeal on behalf of the "American Ambulance in Italy":

The Editor, Musical Courier:

The Poets of America have pledged themselves to raise a large amount for ambulances urgently needed for the Italian Army.

In the name of the Singers of America an earnest appeal is hereby made to all vocalists, native or foreign, as well as to instrumentalists and music lovers in general, to contribute, at the earliest possible moment, at least one million dollars to a similar fund to aid the wounded of "The Land of Song" to whose art and artists our country owes an everlasting debt of gratitude.

Two thousand dollars cabled to Milan will place a motor ambulance at the front at once. Contributions of any amount will be thankfully received and acknowledged. Checks to the order of "The American Singers' Ambulance in Italy" may be sent either to me or to John M. Fulton, treasurer, at the Musicians' Club, 65 West Forty-fifth Street, New York.

Trusting that you will assist this worthy cause by according it the publicity it deserves, I remain,

Yours faithfully,  
DAVID BISPHAM.**De Luca on San Carlo Opera**

"It was surprising to me to see the thousands turned away from the doors of the San Carlo Opera Company, during their opening week. I do not quite know what to make of it," said Giuseppe de Luca; "can it be that we are coming into a new age of music and opera? I remember the time when such an opening would not have called forth a corporal's guard, and now the public comes forward to the opening like the fleeing hosts out of Egypt. I liked the crowds, I liked the enthusiasm, I loved the surging masses, who applauded tremendously at the arias, who

would 'sh-sh' and calm down any one making a sound that was disturbing while some passage was being given. Communities throughout the country might well take the lesson of these great audiences to heart. It would mean much in the progress of the commonwealth."

**Cecil Fanning a California Favorite**

Cecil Fanning and Mr. Turpin are becoming an institution in the Golden State, and a big tour is being arranged for them by L. E. Behymer for next April. The following press clipping gives some idea of the success which attends Cecil Fanning's every appearance in California:

They were repaid a thousand fold, who through desiring to aid the local Red Cross chapter, and for the pleasure of hearing Cecil Fanning sing, attended his concert yesterday afternoon at "Gyllan Place," the new Italian villa of Mr. and Mrs. Walter S. G. Kennedy on upper Santa Barbara street.

Mr. Fanning sang a score of songs, accompanied by his friend, H. B. Turpin, and not once from the opening number until the last notes of the Meyerbeer aria from "L'Africaine" (which was given as an encore), ceased, did the interest of the audience lag a moment. It was a wonderful program of infinite variety, presented with consummate artistry. This singer's production is so perfect, his attacks so direct and clean, his phrasing so smooth, his diction so pure and his interpretation so subtle, that one can listen on indefinitely and never grow weary.—The Morning Press, Santa Barbara, Cal., August 25, 1917.

**Behné—Not Belucci**

Harriet Behné, whose capital performance of a role in Donizetti's "The Night Bell," with the Society of American Singers last spring will be remembered, asks the MUSICAL COURIER to state definitely that her name is Behné, not Belucci, as it appeared on one of the programs of the society last season, and also on the announcement of its future plans sent out two weeks ago. The MUSICAL COURIER is glad to do this for Miss Behné, pointing out only that the mistake was made by the society's own press representatives and not by this paper.

**Mitchell Course Opening**

Myrtle Irene Mitchell, the well known Kansas City manager, will open her 1917-18 series of concerts in that city in November with Isadora Duncan as the first attraction of the Mitchell entertainments. They are as popular as ever in Kansas City, and the advance sale denotes no diminution of interest in the part of the public and no lack of musical patronage due to the war or any other causes.

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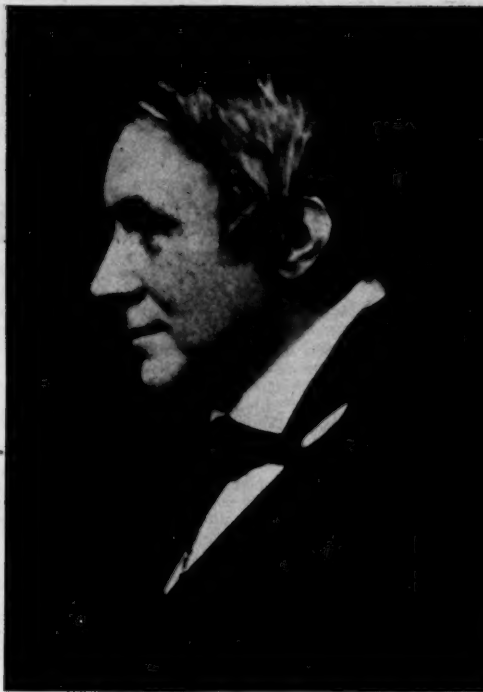
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"The Parisian esprit of her singing bewitched all."—Victor Nilsson, in Minneapolis Journal.  
Address care MUSICAL COURIER**GANNA WALSKA**

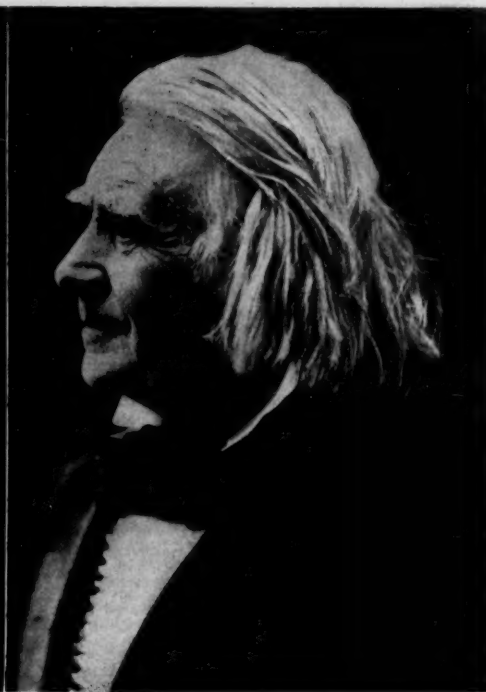
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Ole Bull, taken in Moscow, Russia, in 1866.



Ole Bull, taken about 1879.

### OLE BULL'S INFLUENCE ON DEVELOPMENT OF NORWEGIAN ART

In the settlement of the estate of Olea Bull Vaughan, daughter of Ole Bull, the famous Norwegian violinist, the Ole Bull Fund Committee, of Bergen, Norway, has come into possession of a fund of about \$40,000 created by Mrs. Vaughan's mother, the late Sara C. Bull. The Ole Bull Fund Committee was established by royal charter in Norway, December 9, 1909, to administer funds secured by gift or otherwise, the income of which annually on February 5—Ole Bull's birthday—is distributed alternately to the younger actors and actresses holding engagements with the National Stage of Bergen and the younger musicians in the theatre orchestra or brigade band of Bergen, which is a part of the national army of Norway, on condition that

they continue their connection with the theatre or brigade band for at least three years after having utilized the donation. The donations are allotted, by preference, to persons born in the diocese of Bergen or to persons who, for a prolonged period, have been residents of Bergen and held engagements with the theatre, the orchestra, or brigade band.

The National Stage of Bergen was founded by Ole Bull in 1850, and it was the first Norwegian theatre, the actors at the theatre in Christiania at that time being Danish. In the beginning he was its musical director, and occasionally gave concerts for its benefit. It is a national theatre of Norway, and is devoted to the fostering of a national and patriotic spirit. It presents plays and music, the authors, the actors and musicians of which must be Norwegian. It was Ole Bull who made the Norwegian theatre a success in spite of opposition from various quarters, and its foundation marks a decisive advance in the growth of national culture in Norway.

Ole Bull's name has been a constant source of inspiration in furthering the development of Norwegian dramatic art. His object in founding this theatre was to stimulate national independence also in art, as he was the first in Norway who realized that political independence must be followed by independence in art and culture. The National Stage of Bergen is supported in part by grants from the national Government of Norway and the city of Bergen. Its present theatre building was erected in 1909. There is a statue of Ole Bull in the theatre foyer.



The Theatre in Bergen, Norway.

### Oversea Popularity of Isolde Menges

Isolde Menges, the famous English violinist, will give a New York recital shortly. Among the many social and artistic luminaries who were present at Miss Menges' debut in London, was Mme. Melba, who, it is said, showed exceptional enthusiasm and appreciation of the young artist's work, at the end of the concert, enthusiastically greeting Miss Menges as a great artist. An identical opinion is held by many people in musical circles in London. Leopold Auer is reported to have said that Miss Menges was not only a great violinist, but that she was one of the greatest artists in the world.

The large number of concert engagements that followed her London debut was a striking testimony to her genius. She appeared that season five times at her own concerts in Queen's Hall, London, three of which were given with a Symphony Orchestra with Savonoff and Mengelberg conducting.

After her debut she was immediately engaged for the Hague Orchestral concerts at Amsterdam, following a large number of "At Homes," an Irish tour, which was succeeded by her Berlin appearance with the Symphony Orchestra and Karl Panzer. Savonoff also conducted one of the Berlin engagements and immediately afterwards procured the young artist engagements in Russia, and one special engagement to play the Brahms' concerto at Moscow.

After the Berlin appearance she played three times with the London Symphony Orchestra in Dublin, after which she played engagements with all the leading orchestras of England. Ther followed Scotland which included appearances with Halle's Orchestra, Edinburgh, with Mr. Balling

conducting. Succeeding this were three engagements with the Queen's Hall London Symphony Orchestra with Fritz Steinbach as conductor. Then came several engagements with the new Symphony Orchestra, Albert Hall, at which L. Ronald directed.

Her success with the Liverpool Philharmonic Society concerts with leading conductors of Europe, made her the cynosure of all eyes in the musical world of England, particularly when Savonoff made a special request to the Liverpool Philharmonic Society that Miss Menges should be the soloist when he was fulfilling his engagements with them.

She has also played in concerts under the baton of Sir Henry Wood; in fact, there are no first class engagements in Great Britain that Miss Menges has not filled on more than one occasion.

### Gescheidt Returns to Metropolis

Adelaide Gescheidt, following a delightful rest in the White Mountains, has returned to New York to take up the teaching of Miller Art-Science, of which she is the exponent and instructor. Her studios, 817-18 Carnegie Hall, opened September 10, and are sure to be the center of much activity along the lines on which she specializes.

### The Sittig Trio to Appear in Utica and Syracuse

The Sittig Trio, consisting of F. V. Sittig, piano; Gretchen Sittig, violin, and Hans Sittig, cello, will appear in concert at Utica, N. Y., this evening (September 20), and at Syracuse on September 27.

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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

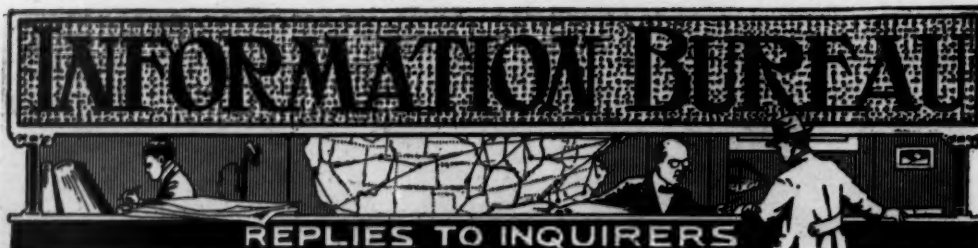
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

#### Young Singer Wants Engagements

Will you kindly advise me with whom to get into communication in New York City in order to secure engagements for a young lady singer who is talented and proficient, also of pleasing appearance?

You are so near New York City, would it not be advisable for you to call upon some of the agents, as a personal interview is often more satisfactory than writing? You will find addresses of all the managers in the MUSICAL COURIER. If the young lady is a beginner it might be advantageous for you to write to the Redpath Musical Bureau, Cable Building, Chicago, and the Lyceum Bureau, Steinway Hall, Chicago. They have large connections with clubs and lyceums all over the country, which might be a good way to commence a career and gain experience.

If you call on the New York managers it would be well to make an appointment in advance, particularly if you wish them to hear the young lady sing. Also if the young singer has any press notices be sure to take copies—that is, take the originals, but have copies to leave if necessary.

#### Florence Macbeth's Picture

Would you kindly inform me if it is possible for me to procure a copy of the picture of Florence Macbeth that appeared this summer in the MUSICAL COURIER? It is one of the most artistic pictures that has been published of that young singer.

The picture to which you refer was published in the MUSICAL COURIER issue of July 12. Daniel Mayer is the manager of Miss Macbeth and by writing to him at the Times Building, New York City, you might be able to obtain a photograph. But the picture on the front page of THE MUSICAL COURIER is so very good, it might be that you would find it very satisfactory and handsome when framed. Try it.

#### Addresses of Music Clubs

I would like to know the address of the American Music Society, also of the International Federation of Music Clubs. Could you tell me where I could get information on outlines which would help me in writing a paper on American Music?

If you will write to David Bispham, Hotel Royalton, New York City, he will be able to give you all information about the American Music Society. It is not yet in thorough working order, as the season has only just begun, and there are so many musicians out of town.

The International Federation of Music Clubs has never been organized although talked of.

There are a number of books published by the Oliver Ditson Company, of Boston, Mass., giving information about American composers and their music. One of their books, "Outlines of Music History," is for the use of clubs and classes, but it does not specialize in American music. If you have a public library in your city, you perhaps would find some books of reference, as both the Century Company and Charles Scribner's Sons have published books about music.

In the back numbers of the MUSICAL COURIER you will also find articles about American music, and files of the paper might be in your library.

In the Information Bureau, MUSICAL COURIER, September 6, you will find material for a MacDowell paper. You will probably have to consult more than one book in order to obtain the information you desire. Groves' Dictionary in some cases has enough about the compositions of a musician to be of service.

#### Wants to Play in Orchestra

I have a friend who plays clarinet; he is a working-man through the day but would like to practise with an orchestra or band of evenings. Of course his means are quite limited. Could you suggest where he might go?

Arnold Volpe (146 West Seventy-seventh street) directs the Young Men's Symphony Orchestra and Christian Kriens (Carnegie Hall) leads the Kriens Symphony Club. Write either of them.

Carl Toedt, son of the well known musicians, Mr. and Mrs. Theodore Toedt, also has an orchestra. His address is 163 East Sixty-second street, New York City.

#### Where Is Robert E. J. Brooks?

Can you give me any information in regard to a band and orchestra headed by Robert E. J. Brooks? Can

you tell me if he were leader or director of the "Piff, Paff, Pouff" Company some years ago? Any information regarding Mr. Brooks will be greatly appreciated by the writer. If Brooks was not the leader of the "Piff, Paff, Pouff" Company, can you tell me who was? If any one knows the address of Mr. Brooks, will he kindly send it to the MUSICAL COURIER?

#### About Hotels

What information can you give me in reference to hotels in Florida where a pianist and violinist might find a season's employment? Both are talented young ladies and have been playing together for about three years. They think they would like to spend the winter at a first class hotel in Florida.

Other information is wanted as to a good teacher for the violinist above referred to who has been playing since she was quite young—say eighteen years or more, with lessons part of the time always from a man teacher—so she has a strong full tone to all her playing. It is necessary that this teacher be located in Greater New York or very near to it. A list of private teachers would do.

In regard to the hotels, your best plan would be to obtain a list of prominent hotels in Florida and write to them in regard to the two young ladies. It is, however, rather late in the season for you to obtain engagements, as nearly all arrangements are made early in the summer for the winter, and for the summer application has to be made early in the spring. You should write at once. There is a book that gives lists of hotels all over the country from which you can get names and addresses.

In the MUSICAL COURIER you will find the names of violin teachers. Of course you know of the New York teachers Theodore Spiering and Ovide Musin. Others of the solo violinists teach. All the schools of music, of course, have violin teachers; there is also the David Mannes School in East Seventieth street. As you are in the city, you will be able to interview the teachers personally.

## Pictures of Rafael Joseffy For Sale

Photographs of Rafael Joseffy, two sizes (\$3 and \$5) taken two weeks before the great artist's death.

Also plaster casts of Joseffy's hand for sale. Apply to Helen Joseffy, Steinway Hall, New York.

## INFORMATION BUREAU OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed  
Information Bureau, Musical Courier  
437 Fifth Avenue, New York, N. Y.



A Sketch of  
**LEONORE ELIZABETH VON DER LIETH**  
 By Ruth De F. Huntington

A quaint little village in central Illinois, perched high on a hill, has the distinction of being the birthplace of Leonore Elizabeth von der Lieth, famous lyric soprano and composer. Born in 1896, the daughter of George W. and Kathryn Miller von der Lieth, and receiving from both an inherited musical talent, little Leonore at the age of three made her debut as soloist in a "home talent" minstrel show given in this same little village.

The sole distinction this hamlet lays claim to—further than being the birthplace of this renowned artist—is the historic courthouse in which Abraham Lincoln read law in the early days of his activity. Peculiarly it was in this same courthouse that George W. von der Lieth maintained his offices while serving the city in various capacities of official prominence. His sudden death in 1901 greatly changed the course of his daughter's life, for within a year or two she went with her mother and elder sister to California, where she has since resided.

However, Miss von der Lieth's natural talent asserted itself before her sixth year, for she haunted the piano and with her tiny fingers worked out melodies, both familiar and original. Her musical listings were encouraged and greatly benefited by her mother, and when other children were enjoying games and dolls she could always be found "perched up" on a stool before a massive piano, delving into the mysterious lines and spaces. Her early instruction was under the guidance of Clarence A. Mayer, now the able director of the College of Music and Allied Arts of Springfield, Ill. Her study of theory and piano were continued under such eminent instructors as Wingate, Schryock and Bostick. In 1910 she enrolled as a special student at Mills College, near San Francisco, and here, too, her brilliant progress was strongly marked, for, during this period the continuance of preparation for a broader musical knowledge was under the supervision of the well known Edward Faber Snyder, Alexander Stuart and Mme. Blanchard. In 1912, Miss von der Lieth graduated from the Pomona (Cal.) high school with highest honors, being the youngest of the class and having the distinction of conducting the class day and commencement exercises.

It was at this time that her attention was directed toward voice culture, particularly because it afforded a more poignant depth and breadth of expression. To enumerate at this time the various lines of research and application in her course of study would be futile in this small space. Her intelligent and spontaneous singing is indicative of training with such pedagogues as Valenza, Carlson and Carrington; and her own insistent effort in investi-

gating almost every system of tone production, both physical and theoretical. After seven months' work she was presented by Anthony Carlson in a recital so striking in its excellence of repertoire and rendition as to call forth the following appreciation from the representative critic of the Pacific Coast:

"It would be difficult from so many excellencies to select any one number which possessed especial appeal, so evenly high was the standard of the whole. Her program was of great interest and was well calculated to display the cardinal excellence of her training, as well as her own genuine giftedness and more than ordinary depth and justness of musical and poetic feeling.

"There were songs by Rogers and MacFadyen; Campbell-Tipton's beautiful 'Spirit Flower,' into which the singer instilled all of the delicacy, lightness and charm conceived by the composer; there were works from the pens of the great Wagner, Grieg, Strauss and Puccini; and these, too, Miss von der Lieth interpreted with brilliant effectiveness; Hugo Wolf was represented by two numbers, 'Verbogenheit' and 'Elfenlied,' and one is almost tempted to say that these were the most happy renditions of the recital, so exactly did the singer interpret the great German Lieder's esoteric meaning.

"Miss von der Lieth possesses a lyric soprano of great beauty and flexibility, which she uses with skill and taste."

Miss von der Lieth's enthusiasm and spontaneity in singing are softened by unexpected moments that betray a gentleness and tenderness of feeling startling in their intensity. Perhaps one of the most potent factors in her success is her originality, and her ability to leap from the lightest fantasy into selections of the most dramatic character. This is only expressive of her unusual personality in that at one moment she is childlike in her simplicity and in the next surprises one with a maturity of more than twice her age.

Her creative work has already won remarkable recognition and exceeding popularity. In fact, Charles Wakefield Cadman says of her work: "I do not know of anything more artistic than some of the work from her pen, and she seems to have a proper sense of what most music lovers desire." Among them is one proving exceedingly popular this season, "Don't You Care." Several very worthy numbers are now in the hands of publishers and will be released this month.

Miss von der Lieth is a woman of rare tact and charm; kind to the highest degree; generous to a fault; steadfastly and tenderly devoted to her friends; and is possessed of a scintillating personality that benefits and uplifts—as well as charms—every one with whom she comes in contact.

Being thoroughly American and warmly greeted by the people of all States, she finds it difficult to be partial; but having spent the major portion of her life in California, it is only natural she should feel like an adopted daughter. It is therefore entirely logical that she feels truly Western; and so in her song brings to us the breath of freedom of the West and the richness of the wonderful sunsets. Not so much the stretches of plain, but the untiring effort in attaining the summit of the peaks, of perfection, are shown in her career.

#### Christine Miller's Bookings

War times are not affecting the numerous engagements of Christine Miller, the charming contralto, as her record of 100 concert dates filled last season is on a fair way to be broken by her 1917-18 bookings. As an instance, the following definite bookings for Miss Miller during the months of September and October are shown:

September 4, Toronto, Canada; September 11, Cresson, Pa.; September 19, Regina, Canada; September 20, Calgary, Canada; September 21, Edmonton, Canada; September 25, Billings, Mont.; September 27, Helena, Mont.; September 28, Butte, Mont.; October 3, Chicago (recital, Ziegfeld Theatre); October 4, Vinton, Ia.; October 11, Joplin, Mo.; October 12, Kansas City, Mo.; October 16, Decatur, Ill.; October 17, Pontiac, Ill.; October 18, Normal, Ill.; October 19, Urbana, Ill.; October 23, New York City (recital, Aeolian Hall); October 25, Boston, Mass. (recital, Jordan Hall); October 26, Newburgh, N. Y.

#### Mildred Langworthy Sings for Soldiers

On an August evening, a most enjoyable program was given at Fort McPherson for the entertainment of the soldiers. The Georgian American said:

Mildred Langworthy gave the first number, "Chanson Provençal," with most radiant pyrotechnical charm. Her voice has the buoyancy and freshness of springtime. Her encore, "Mother Machree," was pure delight. Her last number, "Charlie Is My Darling," captured Uncle Sam's forces.—Georgian-American.

She sang several times for "our boys" who have been stationed at Fort McPherson; one night for a great crowd of men in one part of the grounds, and then hurried over in an auto to another company stationed several miles distant, giving two concerts the same evening.

The popular soprano also reports that her school opens on September 11, with a fine enrollment. She will give a bird song program at Cox College during September and will sing before the Woman's Club of College Park in October, presenting in costume Cadman's Japanese suite.

#### Pasquale Amato Attends Atlantic Club

The fact that Pasquale Amato lives in Far Rockaway does not prevent him from journeying in to New York to attend the meetings of the Atlantic Club at the Hotel Brevoort.

Mr. Amato, after a summer rest at the seashore, according to those who have heard him, is in glorious voice. When Mr. Amato was seen at his country home, he said: "I look forward with much pleasure to my concert tour this fall. I have never felt happier and better than at the present time. It will be a delight to get out into the country and sing this year above all others, because I know that the people want and feel the need of music more than at other times."

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During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

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**HAROLD HENRY'S DIVERSIONS****Chicago Pianist Enters Upon Period of Rest**

"But, really, I haven't an idea in my head," declared Harold Henry, the pianist, when the writer sought to sound him on matters musical and otherwise. "You see, I have been traveling for a good many hours and I have seen so many interesting sights that I simply can't collect my thoughts sufficiently to speak intelligently on any subject." His questioner, not in the least alarmed by this solemn declaration and knowing the genial pianist to be a man of broad sympathies, calmly proceeded to ask whither he was bound.

"Oh, I am going out on Long Island as the beginning of my vacation," he replied. "I have been working hard all summer, and now I mean to play just as hard. Not the piano," he added, with a smile, "for I don't intend to have anything to do with one during my period of recreation. Do you know, it is a pet theory of mine that every one, whether his profession be musical or otherwise, should have at least four weeks during the year when he does nothing whatsoever with duties which occupy his time during the remaining forty-eight weeks. Of course, there are many people who do not agree with me. I met a well known singer just now who said he thought a singer was better when singing every day. Certainly he has a right to his opinion, but just the same I don't mean to relinquish my right to the same privilege and I really think that even a singer is better for a complete rest."

When questioned regarding his sporting proclivities, Mr. Henry acknowledged a fondness for tennis, walking and



HAROLD HENRY.

swimming. "I never like to say that I do those things much, because people immediately suppose I do them very well indeed. As a matter of fact, my ability at such sports is very mediocre, but I do get a great deal of fun out of them and I suppose that is all that is necessary. Golf is another great game, but one must have plenty of time and as that is a commodity of which I have very little, golf and I have not a speaking acquaintance."

But there is a diversion of which Mr. Henry is very fond, only this is mental rather than physical. "I read something every day," he said, "something in English, and I am very fond of French and German, the latter in spite of the fact that it is not the most popular of all languages at present. For that matter, most of the German I read is that of former generations, although I must confess a great liking for many of the moderns as well. I endeavor to read a little French or a little German every day and as a matter of fact I generally have three or four things going at the same time, some French, some German and two or three things in English."

"And that makes me think of the young singer, with operatic aspirations, who was very much in sympathy with the Germans at the outbreak of the war and so she went over to sing for the French. I am afraid my singing would have the same effect. But I really do think that every pianist ought to have a working knowledge of the art of song just as I think every singer and every violinist should study the piano at some time in their career."

"As far as I am concerned, the war has not affected my work in the slightest. I never have had a bigger summer class. As usual it was made up of pianists from all parts of the country, every one in professional class, all of them concert pianists or well known teachers. I am sure the 1917-1918 season is going to be better than any we have ever had. People have to have music. It is no longer to be classed with luxuries, for it has proven itself a necessity."

Mr. Henry intends to inaugurate a new lesson method this fall, after he has spent some little time vacationing in Rhode Island and the White Mountains. He will start a class, taking four pupils in one hour. They will do technical studies ensemble, and then have their separate lessons, only each pupil will remain in the room during the entire period and receive the benefit of the other three lessons, also. Then, too, this will undoubtedly aid the pupils in that they will lose that nervousness which so very frequently prevails when they play before an audience. Of course, there will be the weekly interpretation class, as usual, and Mr. Henry will continue to give private lessons. All in all, it really does seem as though this were going to prove a very busy season for this excellent musician.



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**Graveure Is in Vermont**

Louis Graveure, baritone, has returned to his Vermont summer home from his delightful vacation on the Pacific Coast. He will remain there a few weeks before commencing his concert season.

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### Max Rabinoff, a Herald of Good Tidings

"Less 'jazz' music and more grand opera will mark the 1917-1918 musical season, and the war, instead of devitalizing will prove an effective tonic."

Max Rabinoff, managing director of the Boston Grand Opera Company, has long stood as a herald of good tidings for affairs musical, and, while he believes in encouragement for courage's sake and sees unmistakable signs of a busy season ahead, he bases his deductions still more securely upon natural causes. In short, he finds that war is a stimulus not only for business and economy but also for the body musical.

"Good music is more necessary today than ever before," was the plain statement of the impresario, found at his office in the Metropolitan Opera Building. "The season in America will prove what I say. Can you imagine any greater contrast than war and music? Can the indispensability of music receive a surer test than today? Its counteracting force has come to be recognized as it never was when the poet wrote of its soothing the savage breast. Just as the boys in uniform find the song of the camp fire their keenest, almost sacred, diversion from the horrors of battle, the distressed thoughts of a nation seek comfort in the eloquent music of the stage.

"As a people are awakened to the sterner realities of life art reassumes its truer aspects and deeper meanings. That which is shallow and superficial is separated like the chaff from the wheat, and serious effort is rewarded by greater recognition. It is a phase of the law of economy. With the spirit of sacrifice and heroism extant, that which is wholesome takes deserved precedence over the idle and fictitious and its appeal becomes wider and more powerful. Not merely by virtue of prohibition will there be less of cabaret in the cities, not solely because the cognoscenti view the approaching season with optimism is one inclined to dispense confidence. History has taught us that in time of war the stage is busy and that when realities are sternest there exists the strongest public craving for illusion of a diverting kind.

"Grand opera has the advantage over other musical enterprise at this juncture because of its romantic flavor, its combination of fine vocal and orchestral music and its absorbing symbolism. Already it has shaken loose those shackles by which it has been held in America as the darling of the élite and the masses are beginning to divine their common proprietorship. The Boston Grand Opera Company during the last two years has brought the finest within reach of the poor of a hundred cities, and each week the coming indications of a record season become more undeniable.

"There is evidence of courage in the desire of a people to sing and to encourage others to sing in time of war, be their search for this respite ever so natural, and who cannot say that a deeper philosophy and more undaunted spirit is their reward? Let them say abroad, as they shall have good reason to say, 'America can sing as well as fight.' With the most harsh and cruel occupation of men, self annihilation, music, most glorified of the arts and as indispensable as the sciences, goes as a comfortor."

### Marian Veryl to Tour American Camps

Owing to the unanimous demand to hear the popular American soprano, Marian Veryl, at the various training camps, it has been necessary to arrange a veritable concert tour for her covering those selected. As soon as Miss Veryl offered her services, requests poured in to her manager, Annie Friedberg. Many artists have made single appearances at various times, but this is probably the first camp tour on record and the first of its kind ever participated in by a concert artist.

The first recital took place at the navy camp in Brooklyn on September 17, followed by: Fort Hamilton, the 18th; Yaphank, the 19th. After these come Yaphank, the 20th; Mineola, the 21st and 22d; Syracuse, the 24th, 25th and 26th; Burlington, the 27th and 28th; Plattsburg, the 29th. These twelve engagements will cover a period of two weeks, with almost daily singing and traveling, but so complete have been the arrangements made by the National Y. M. C. A., co-operating with the War Department, that the singer will be afforded all the conveniences and comforts possible.

The program will be entirely American in scope, with national and patriotic songs, and a special feature song, "The Long, Long Trail," by Zo Elliott.

### Van Surdam Enters the Army

H. E. van Surdam, the tenor who won such marked success in San Diego all last summer at the Hotel del Coronado, was the honor guest at a large dinner given there recently to about forty friends of the singer by John Herman, the manager of the hotel. Immediately following the

dinner Mr. van Surdam left for Leon Springs, Texas, in order to enter the second officers' training camp. Mr. van Surdam has a brilliant athletic record, gained during his college activity, and recently Joseph Raycroft, head of athletics of the war department training commission, offered the tenor the appointment as director of athletics at one of the training camps, with pay of captain and civilian aide on the staff of the commanding officer. However, Mr. van Surdam chose to go to the training camp.

### Three Saenger Artists in "Faust"

The climax of a very successful season of opera at Ravinia Park was reached on September 1, when an all star performance of "Faust" was given with Marie Rappold as Marguerite, Henri Scott as Mephistopheles, both of the Metropolitan Opera Company, and Orville Harrold as Faust. The finale trio in the last act drew the audience to its feet in a storm of applause. All three artists are products of the Saenger studio.

### Philadelphia Musical Bureau Anticipates Splendid Season

The Philadelphia Musical Bureau announces that it has some splendid booking for its artists. Jascha Jacobinoff, the young Russian violinist, has been closely booked in the Middle West, beginning on September 30. His appearances will include eighteen prominent cities of that section of the country.

Hunter Welsh, the American pianist, will also be heard extensively this season, both in recital and lecture-recital, as will be Hans Kindler, the Schmidt String Quartet and other artists managed by this bureau.

### Carl Friedberg Is Preparing Novelties

Carl Friedberg, pianist, who is in Seal Harbor, Me., working on his programs for next season, promises new and attractive compositions for his New York recitals. Among several novelties which Mr. Friedberg will present are works by Scriabin, Jolaney and Gabrilowitsch, a new sonata by Cyril Scott, and some new pieces by Daniel Gregory Mason.

### Rosamond Young Coaching With Mme. Guilbert

Rosamond Young, soprano, is spending the month of September at Interlaken, N. J., where she is coaching her French songs with Yvette Guilbert.

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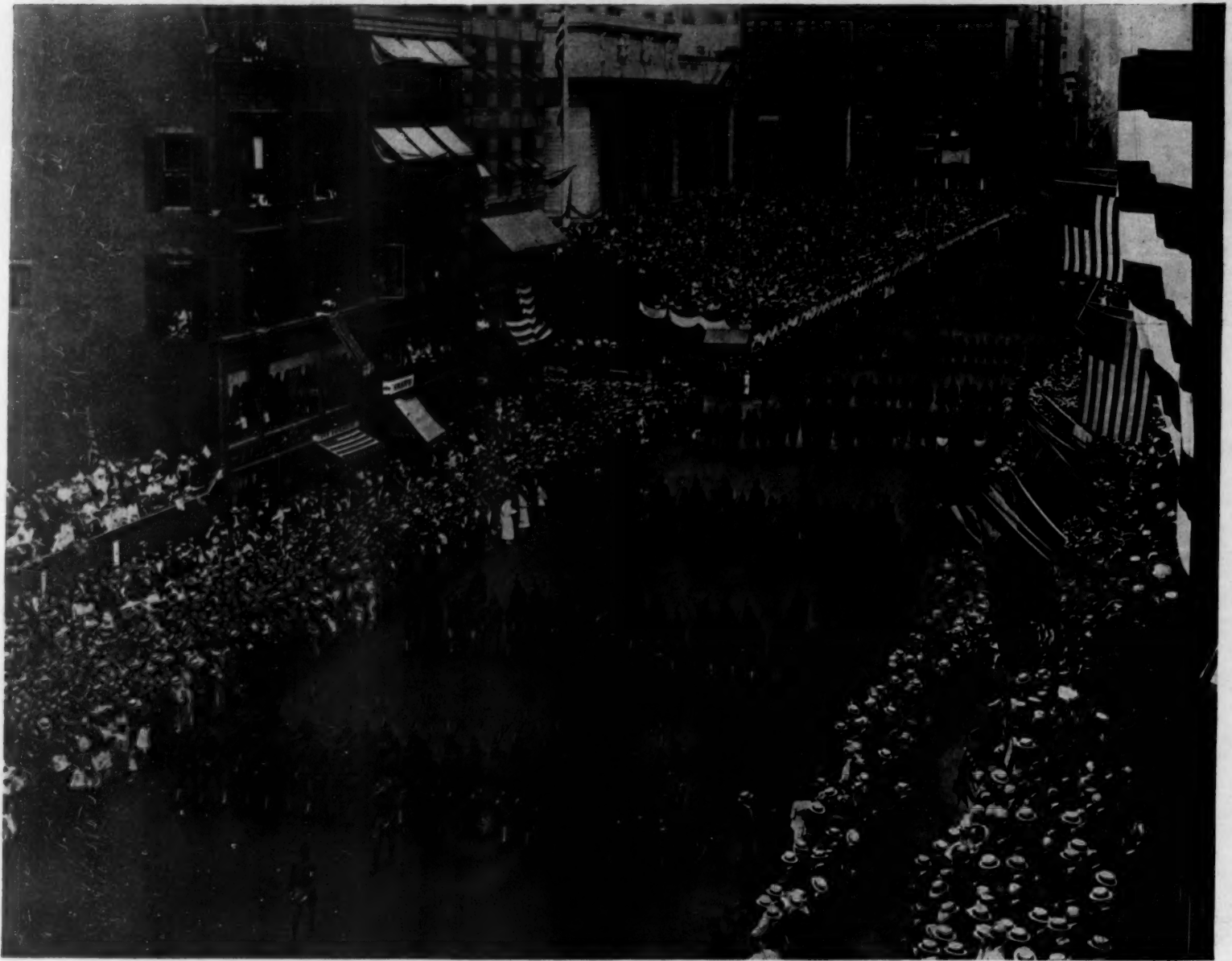
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THE PARADE OF AUGUST 30 AS VIEWED FROM THE MUSICAL COURIER OFFICES.

This picture was taken from the offices of this paper by Morris Rosenfeld. Among those viewing the parade on the stand by the Union League Club (lower right hand corner) are: Theodore Roosevelt, Mayor Mitchel and Governor Whitman.

### On Musical Advertising

(From the Pacific Coast Musical Review, August 25, 1917.)

But there are quite a number of musicians who do not consider advertising dignified. What is advertising? It represents a mode of procedure which acquaints the people with your merits. Asking people to attend your pupils' recitals is advertising. Sending programs of your concerts to newspapers for publication is advertising. Mailing prospectuses containing press comments on your work is advertising. Telling your friends and acquaintances how great you are, and how little the other fellow knows, is advertising yourself. Surely these methods are not more dignified than inserting a well worded professional card in a recognized professional organ, and at the same time become entitled to courtesies legitimately, which otherwise you have to ask or beg for as a favor.

There was a time when a teacher or artist did not have to advertise to become known. That was when competition was at a minimum and when the communities were so small that every one knew every one else. But today with the large number of teachers active within a limited territory, new musicians arriving every day who utilize the columns of the press, and attractions crowding into a short season, it is impossible to become known without publicity. The greatest artists in the world could not possibly become famous without publicity. Indeed a repu-

tation is absolutely dependent upon publicity, if it is to be world wide in its reach. It is no more undignified for Mr. Smith or Miss Jones to advertise than it is for Schumann-Heink, Matzenauer, De Gogorza, Frieda Hempel, Zimbalist, Leo Ornstein, and other artists who will visit the Coast during the coming season. Any one who does not realize this fact is old fashioned in his or her ideas, and will inevitably find that his classes become smaller, and some newcomer will succeed in benefiting from his peculiar bigotry.

Any one who is old fashioned in his ideas of announcing his merits, is surely old fashioned in his methods of teaching. The dislike against innovations and progressivism is in the blood, and it will reveal itself not in one direction only, but in every phase of musical endeavor. If you refuse to progress in one thing, you will also refuse to progress in another. No teacher or artist who does not believe in the legitimacy of the modern way to arouse interest in himself among the public, will not believe in any progressive ideas regarding modern composition or modes of artistic expression. And a teacher who refuses to adopt legitimate means of improving artistic endeavors is not a desirable teacher. For he tries to reach a certain aim by a roundabout course, when he could attain the same purpose more quickly by a more direct route.

There are only two classes of musicians whom we would advise never to advertise. First, those who can not or

will not pay for their advertisements, and those who are not ambitious enough to increase their earning capacity. To the latter belong those who are satisfied with their work, when it is confined to a small territory. The former by being unable or unwilling to pay their bills give the profession in general a very unenviable reputation, the latter by not having any ambition do not need advertising, for they have nothing to advertise. The advertising columns of a music journal represent its arteries and the money received through advertisements is its life-blood. If you wish a music journal to comment on your work, you must give it the means to be able to do so. Without advertisements there can be no music journal. Without a musical journal you can not receive that dignified recognition which every other profession secures by means of its respective class publication.

### An Added Concert by Marcia van Dresser at Seal Harbor

Marcia van Dresser is adding another concert to her long list of patriotic and charitable appearances in and around Seal Harbor, Me., in September, by appearing for the benefit of the local Neighborhood House. Fritz Kreisler, Harold Bauer and Carlos Salzedo have volunteered their services also.

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